

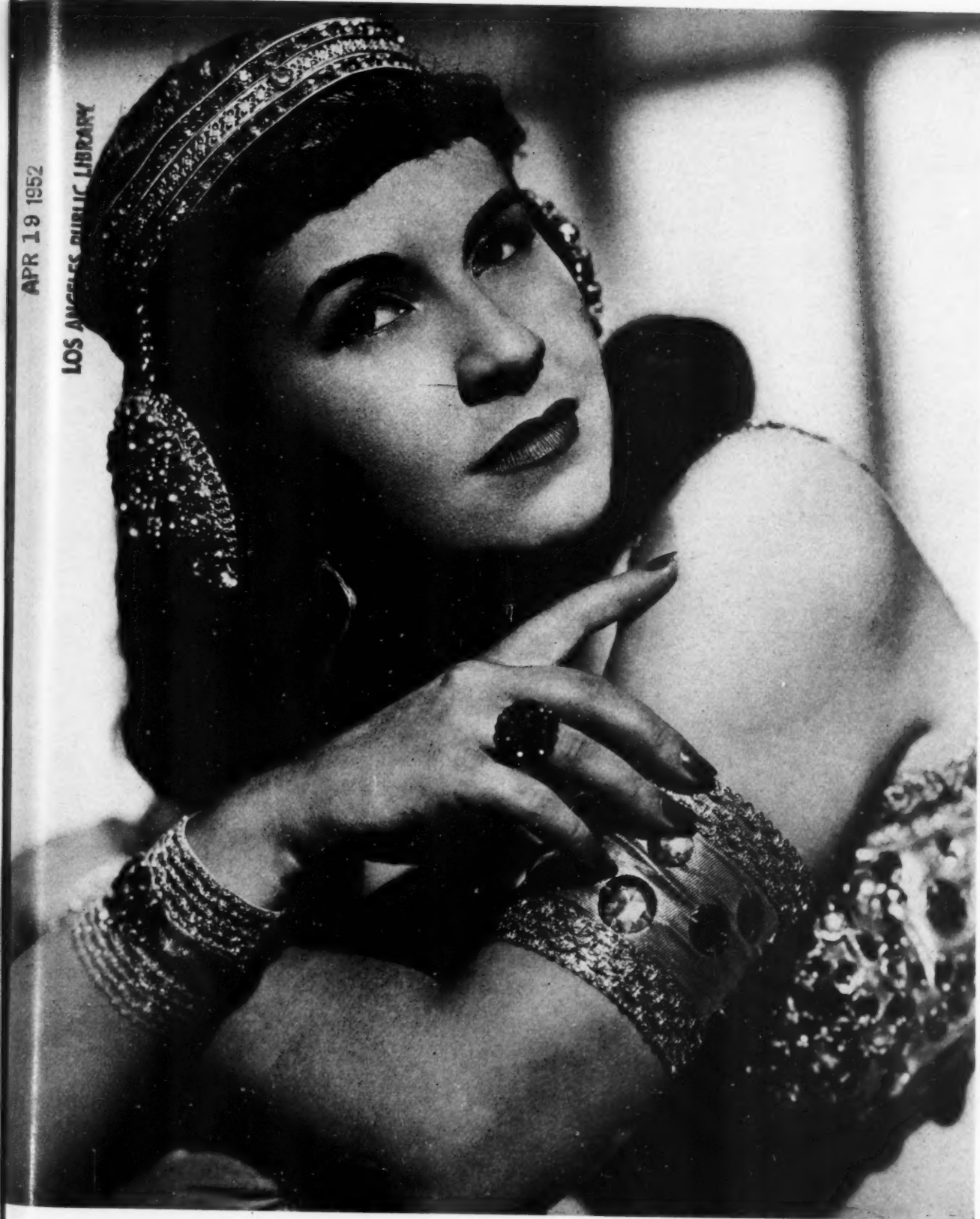
ART AND MUSIC

Musical America

MARCH, 1952

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Musical America

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Florence Festival To Begin Vacation Music In Europe

OF the major music festivals to be held during the coming months in Italy, France, The Netherlands, Austria, and Great Britain, the first will be the annual Maggio Musicale in Florence, which will open on April 26 and continue through June 29.

Although concerts and ballet performances are also given, productions of new or rarely-performed operas form the distinguishing feature of the Italian festival. This year special attention will be paid to the works of Rossini. His *Armida* will be the initial production; performances of *La Pietra del Paragone*, *Il Conte Ory*, *Tancredi*, and *Guglielmo Tell* will follow.

Didone Abbandonata, an opera by the seventeenth-century composer Pietro Francesco Cavalli, will be revived after three centuries. Also scheduled for production are two contemporary works—Vito Frazzi's *Don Chisciotte*, awarded one of the prizes in the recent contest conducted by La Scala in Milan, and Mario Castellnuovo-Tedesco's *Aucassin et Nicolette*. The New York City Ballet will give eight performances at the festival.

One of the most impressive arrays of musical artists and ensembles will be heard in the Paris exposition of the arts known as *Masterpieces of the Twentieth Century*, which will be held from April 30 to June 1. The sponsor is the Congress for Cultural Freedom, whose affiliate in this country is the American Committee for Cultural Freedom. Nicolas Nabokov, secretary-general of the congress, is director of the exposition committee and Julius Fleischmann the American chairman.

For opera, the Vienna Staatsoper will offer its production of Alban Berg's *Wozzeck*, assisted by the Vienna Philharmonic, under the direction of Karl Böhm. The Covent Garden Opera Company will bring from London its production of Benjamin Britten's *Billy Budd*, with the composer conducting. The American National Theatre and Academy's forthcoming production of Virgil Thomson's *Four Saints in Three Acts*, with an all-Negro cast, will be transported from America, and the composer will conduct. Twentieth-century works that will be in the repertoire of the Paris Opéra and Opéra-Comique at the time will be Debussy's *Pelléas et Mélisande*, Strauss's *Ariadne auf Naxos*, Dukas's *Ariane et Barbe-Bleue*, and Gian-Carlo Menotti's *The Medium*.

Vittorio Rieti's one-act opera *Don Perlimplin*, based on a story by Federico García Lorca, will be given its European Premiere in conjunction with the premieres of two ballets commissioned for the exposition. These are *Cordelia*, with music by Henri Sauguet and décor by Jacques Dupont, and *Coup de Feu*, with music by Georges Auric, and décor by A. M. Cassandre. Members of the Marquis de Cuevas' Grand Ballet will choreograph and dance the ballets.

The New York City Ballet, making its Paris debut, will give fourteen ballets in six bills. Leon Barzin will be the musical director, and Igor Stravinsky will be guest conductor for the Paris premiere of his *Orpheus*.

The Boston Symphony will make its European debut in the exposition, as part of a three-week tour under the auspices of the congress. In Paris, Charles Munch, musical director of the orchestra, will conduct two programs and Pierre Monteux one.

Other orchestras scheduled to appear are the Paris Opera House Orchestra, Bruno Walter conducting; Orchestre de la Suisse Romande, Ernest Ansermet, conductor; Orchestre National de la Radiodiffusion Française, Hans Rosbaud and Igor Stravinsky conducting; the Paris Conservatory Orchestra, Mr. Stravinsky conducting; the RIAS Symphony, of Berlin, Ferenc Fricsay, conductor; and the St. Cecilia Academy Orchestra, of Rome, Igor Markevitch conducting.

Soloists and chamber groups from America and Europe will appear, and religious music will be presented in churches and synagogues; special art exhibitions will be on display; and lectures and dramatic readings will be given.

The 1952 Holland Festival will be held from June 5 to July 4 at The Hague and nearby towns. Special attention will be paid to the works of Stravinsky, in honor of his seventieth birthday, and of Jacob Obrecht, who was born 500 years ago. Orchestral concerts will be given by the Concertgebouw Orkest, Eduard van Beinum, conductor, with Otto Klemperer, Rafael Kubelik, Josef Krips, and Bruno Walter as guest conductors, and by the Hague Residentie Orkest, Willem van Otterloo, conductor. The Netherlands Opera Company will stage Mozart's *Don Giovanni*, Verdi's *Un Ballo in Maschera*, Leos Janacek's *Jenufa*, and Hendrik Andriessen's *Philomela*. In a special program of contemporary operas it will present Stravinsky's *Le Rossignol*. The peripatetic New York City Ballet will be seen, as well as the National Dance Group of Yugoslavia, and Rosario and Antonio.

Operas to be produced at the 1952 Salzburg Festival, which will continue from July 26 to Aug. 31, include Donizetti's *Don Pasquale*, Mozart's *The Marriage of Figaro* and *The Magic Flute*, Strauss's *The Love of Danae* (world premiere), and Verdi's *Otello*. Nine orchestral concerts, five chamber-music concerts, six sacred-music concerts, special musical events, and three plays complete the schedule. The conductors will be Karl Böhm, Wilhelm Furtwängler, Clemens Krauss, Rafael Kubelik, Igor Markevitch, Bernhard Paumgartner, Mario Rossi, and Victor de Sabata.

At the sixth annual Edinburgh International Festival of Music and Drama, scheduled for Aug. 17 to Sept. 6, the Hamburg State Opera will present Mozart's *The Magic Flute*, Beethoven's *Fidelio*, Weber's *Der Freischütz*, Wagner's *Die Meistersinger*, Strauss's *Der Rosenkavalier*, and Hindemith's *Mathis der Maler*. The list of orchestras announced for appearances includes the Royal Philharmonic, Amsterdam Concertgebouw Orkest, Hallé Orchestra, Scottish National Orchestra, BBC Scottish Orchestra, and National Youth Orchestra. Recitalists, orchestral soloists, chamber-music ensembles, and dance groups will appear.



Wide World

SUBJECTS OF LEGISLATION

Congress has passed a bill granting permanent residence in this country to Rudolf Bing, Metropolitan Opera general manager, and his wife, naturalized British citizens. They are shown here with Pip, their dachshund

Philharmonic Makes Public Its Plans For Next Season

THE conductors who will appear with the New York Philharmonic-Symphony Society during its 111th season, from Oct. 16, 1952, to April 26, 1953, will be the same as those of the current season. Of the 28 weeks of subscription concerts, Dimitri Mitropoulos, musical director of the orchestra, will conduct eighteen. The remaining ten weeks will be divided between Bruno Walter, George Szell, and Guido Cantelli, as guest conductors. Franco Auteri will continue as associate conductor.

Of the pianists who will be soloists with the orchestra, three will make their New York debuts—Lelia Gousseau and Marcelle Meyer, of France, and Paul Badura-Skoda, of Austria.

Appearing with the Philharmonic-Symphony for the first time will be Friedrich Gulda, Anna Xydis, and Vera Franceschi, pianists; and Arthur Grumiaux, Louis Krasner, and Jeanne Mitchell, violinists. Other instrumental soloists will be Clifford Curzon, Myra Hess, William Kapell, Artur Schnabel, Claudio Arrau, Rudolf Serkin, Rudolf Firkušny, and Guiomar Novaes, pianists; John Corigliano, Mischa Elman, Zino Francescatti, Yehudi Menuhin, Nathan Milstein, Joseph Szigeti, and Erica Morini, violinists; Pierre Fournier, Edmund Kurtz, and Laszlo Varga, cellists.

In the opening program Mr. Mitropoulos will include excerpts in concert form from Moussorgsky's opera Boris Godounoff, with George London as Boris, and an assisting chorus. During Easter Week, 1953, Mr. Mitropoulos will offer Beethoven's *Missa Solemnis*, assisted by the Westminster Choir, and Eleanor Steber, soprano; Nell Tangeman, mezzo-soprano; Harvey Smith-Spencer, tenor; and James Pease, baritone.

Continuing his policy of past seasons of presenting unusual operas in concert form, Mr. Mitropoulos will give the American premiere of Darius Milhaud's *Christophe Colomb*, in November. The libretto, by Paul Claudel, tells the story of Christopher Columbus in historical, mystical, and symbolical terms. It was first performed in Berlin in 1930. For the Philharmonic-Symphony performances the singers will include Eileen Farrell, soprano; David Lloyd, tenor; Mack Harrell and John Brownlee, baritones; Norman Scott and Adolph Anderson, basses. The chorus will be that of the Schola Cantorum.

During his engagement with the orchestra Bruno Walter will conduct Mahler's Fourth Symphony, with Irmgard Seefried as soprano soloist, and *Das Lied von der Erde*, with Elena Nikolaidi, contralto, and Set Svanholm, tenor, as soloists.

Metropolitan To Visit Seventeen Cities in Tour

THE complete itinerary of the Metropolitan Opera Company's spring tour is as follows: Cleveland, April 14 to 19; Boston, April 21 to 27; Washington, April 28 and 29; Richmond, April 30; Atlanta, May 1 to 3; Birmingham, May 5 and 6; Memphis, May 7 and 8; Dallas, May 9 to 11; Houston, May 12 and 13; Oklahoma City, May 14; Des Moines, May 15; Minneapolis, May 16 to 18; Bloomington, Ind., May 19 and 20; Lafayette, Ind., May 21; St. Louis, May 22 to 24; Toronto, May 26 to 29; Montreal, May 30 and 31. The tour is two weeks longer than last year, and will cover 7,500 miles. Sixteen operas will be offered in 55 performances. Carmen will be given the most times—twelve. Aida ranks second with eleven. *Rigoletto* and *La Bohème* tie for third place with six performances each.



ATINY, eighteenth-century Italian theatre, recently installed in the John and Mable Ringling Museum in Sarasota, Fla., was opened on Feb. 26 with productions of two eighteenth-century operas, Mozart's *Bastien et Bastienne* and Pergolesi's *La Serva Padrona*. A. Everett Austin, Jr., director of the museum, had conceived the project, and Laszlo Halasz was the musical and stage director.

Mr. Austin designed the sets and costumes for the Mozart work, and Eugene Berman those for the Pergolesi work. Both were sung in English. Three singers and a dancer from the New York City Opera Company made up the casts. Dorothy MacNeil was *Bastienne* and Zerbina; Wely Dalton, *Bastien*; Richard Wentworth, *Calaf* and *Uberto*; and Peter Hamilton, the mute *Vespone*. Mr. Halasz conducted the accompanying string quartet from a harpsichord-like piano. Four repetitions of the opera, from Feb. 27 to March 1, were conducted by Christoph Dohnanyi, conductor of the Munich Opera and nephew of the Hungarian composer.

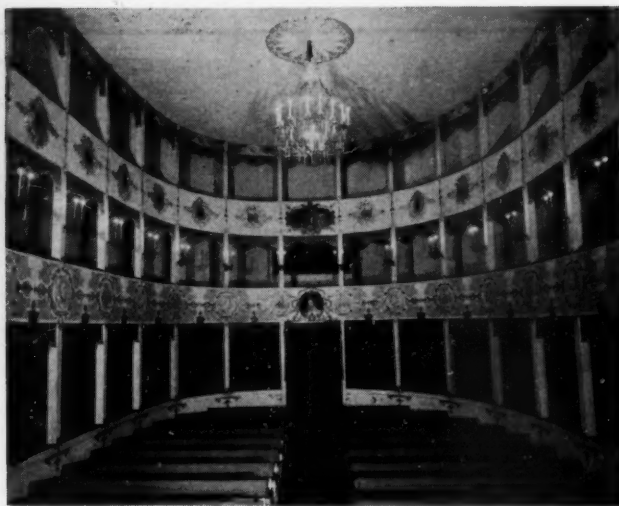
The Florida state government bought the theatre for the museum, which was left to the state by the circus manager in 1936. The theatre was built in 1798 in the castle of Asolo, near Venice, as a memorial to Caterina Cornaro, deposed queen of Cyprus, who maintained a learned and brilliant little court at Asolo from 1489 to 1510.

In 1930 the structure was dismantled and replaced by the Teatro Eleanora Duse, now a motion-picture theatre. This was in turn a memorial to the actress, who is buried in Asolo. A Venetian art dealer acquired the old auditorium and sold it to the Florida government in 1950.

The horseshoe-shaped structure, minus a stage, was small enough to set up in the museum auditorium, where it can be used in conjunction with the auditorium's spacious and well-equipped stage. The orchestra section seats approximately 125. Three tiers of boxes enclose this section, but only the lowest tier is practicable for occupancy. Each of the nineteen boxes accommodates four persons, bringing the theatre's total capacity to about 200. Behind the boxes, which are entered through curtains, is a circular promenade. The structure is covered by the original ceiling, from which hangs a crystal chandelier.

The predominant color is a pastel green. Carved, painted, and gilded decorations ornament the wooden paneling. A portrait of Caterina Cornaro faces the stage from above the doorway at the rear of the auditorium. Grisaille portraits of such great Italian writers as Dante,

An Eighteenth-Century Theatre For Opera in Florida Resort



Petrarch, and Tasso have been painted on the panel above the first tier. Green curtains and valances frame the boxes, and wall candelabra are attached to the posts between the second-tier boxes. Stars decorate the ceiling.

The entire theatre was shipped from Venice in one great packing case, by ship to New Orleans, by another ship to Tampa, and then by truck to Sarasota.

When he was director of the Wadsworth Atheneum in Hartford, Conn., in 1934, Mr. Austin opened the Avery Memorial Theatre with the first production of Virgil Thomson's opera *Four Saints in Three Acts*. He has in the past engaged such artists as Eugene Berman, Pavel Tchelitcheff, and Alexander Calder for theatrical presentations, and he was co-sponsor in 1938 of the American Ballet Company.

Denver Symphony Offers Compositions by Americans

THE Denver Symphony's Jan. 22 program was a salute to Copenhagen, Denmark. It was recorded by station KOA, with Walter De-cloux, chief of the music unit of Voice of America, assisting in the recording. This was flown to the Danish capital for the first European broadcast of an entire concert by the Denver orchestra.

American music was represented by Samuel Barber's *Adagio for Strings*, given a warm, thoughtful reading, and Danish music by Niels F. Gade's *Fourth Symphony*. Saul Caston conducted the symphony with sincere appreciation of its persuasive melodies, skillful writing, and poetic utterance. Brahms's *Academic Festival Overture* opened the program, and a superb performance of Tchaikovsky's *Fifth Symphony* closed it. Speeches by various Colorado and Danish officials were included in the recording.

The orchestra has given a brilliant series of concerts since its opening last fall. At that time the ensemble was in excellent trim after its holiday, and subsequent concerts have kept up the high level set at the initial one.

One program included the first Denver performance, on Nov. 27, of Howard Swanson's *Short Symphony*. It was put at the end of the program after a short intermission, enabling anyone in the audience who "did not have the time to stay" to depart—Mr. Caston's tactful manner of presenting new works.

On Jan. 29, the orchestra gave the

world premiere of Norman Dello Joio's *Epigraph—In Memory of A. Lincoln Gillespie, Jr.* Commissioned by the late Mr. Gillespie's sister, Mrs. Frederick H. Douglas, of Denver, it seems an inspired work, full of dramatic beauty, and closely knit in the writing. A vividly gay section full of rhythm and color provides contrast with the constantly intruding dissonance, and there are references to the *Dies Irae*. Mr. Caston's interpretation was deeply eloquent, and the composer was present to acknowledge the audience's enthusiastic applause.

The first of the season's soloists was Jennie Tourel, whose memorable artistry was heard in Ravel's *Shéhérazade* and some operatic arias. Aldo Ciccolini gave a brilliant and remarkably poetic performance of Tchaikovsky's B flat minor Piano Concerto. Elegant classicism and fiery virtuosity marked Grant Johannesen's playing of concertos by Mozart and Saint-Saëns. Yehudi Menuhin presented Tchaikovsky's Violin Concerto in dazzling style, although his tone lacked some of its usual charm. Walter Eisenberg, concertmaster and assistant conductor, and Byron Darnell, first violinist, showed real artistry in a performance of Mozart's *Sinfonia Concertante*, K. 364.

Rudolf Serkin played Beethoven's Fifth Piano Concerto with dynamic gusto and brilliance. Two-piano concertos by Mozart and Martinu gave Luboshutz and Nemenoff an opportunity to display their perfection of

ensemble, effortless technique, and nicety of phrasing. Michael Rabin's remarkable technical equipment made the difficulties of Wieniawski's First Violin Concerto seem non-existent, and his musicality, glorious tone, and boundless vitality in Saint-Saëns' Introduction and Rondo Capriccioso were thrilling.

There have been eight concerts for young people, in series to suit different age groups, with Mr. Caston as conductor and commentator. Britten's *A Young Person's Guide to the Orchestra* has always had a success, and one junior high school program was really adult in content.

The idea of the family concert originated with the Denver Symphony and has since been copied by several other cities. Any size family can attend for the price of one ticket, and the programs are arranged to suit all ages and tastes.

Denver University's Lamont school of music and school of the theatre gave several repetitions, in response to public demand, of its production of Menotti's *The Consul*, at the Little Theatre. Waldo Williamson conducted with assurance, and Kay Kayser's staging resulted in a moving and professional performance. Margaret Teeters sang Magda with sincerity; Richard Dvorak's portrayal of John was realistic, and Violette McCarthy disclosed a lovely voice as the Mother.

George Lynn made a successful debut as a local choral director when he conducted the annual December presentation of Handel's *Messiah*, given by the Denver Municipal Chorus and members of the Denver Symphony.

—EMMY BRADY ROGERS

Behymer Management Ends after 63 Years

LOS ANGELES.—This season marked the end of the Behymer Management and Box Office activities and the retirement from concert field of Mrs. L. E. Behymer. The organization was founded in 1889 by her late husband. During its existence it has brought to the West Coast a great number of famous musical, dramatic, and literary personalities, beginning with Adelina Patti. Presented during the early years were Mark Twain, Helena Modjeska, Lillian Nordica, Emma Calvé, Nellie Melba, Enrico Caruso, Mary Garden, Geraldine Farrar, Sergei Rachmaninoff, Sarah Bernhardt, Eleonora Duse, Ignace Jan Paderewski, and many others of equal note.

The Behymer management assembled the first Los Angeles Philharmonic personnel and managed the orchestra for four years. It managed the eleven Los Angeles seasons of the San Francisco Opera from 1937 through 1947, and was co-founder and active on behalf of the Hollywood Bowl.

Mr. Behymer's collection of books, photographs, and program books of concerts, operas, and dramas is now in the archives of the Huntington Library in San Marino.

Memorial Program To Honor Schnabel

The first annual meeting of the Artur Schnabel Memorial Committee was held recently at the Lotus Club in New York. Officers for the ensuing year include César Saerchinger, president; Mark Brunswick, Ira Hirschmann, Roger Sessions, and George N. Shuster, vice-presidents; John F. Oppenheimer, secretary; and Horace K. Borchardt, treasurer. The committee is sponsoring a concert of Schnabel's chamber music at the Museum of Modern Art on April 18, to commemorate the seventieth anniversary of his birth. Frances Webster, mezzo-soprano; Bruno Eisner, Beveridge Webster, and Helen Schnabel, pianists; Alexander Schneider, violinist; and the Juilliard String Quartet will take part.

Milan and Florence Stage

Premieres and Revivals

By NEWELL JENKINS

LUDOVICO Rocca's *L'Uragano* (The Hurricane) received its premiere at La Scala in Milan on Feb. 8. This was the first premiere of a work by Rocca at La Scala since 1934, when the theatre staged *Il Dibuk*, which had won a contest over 180 other entries. Rocca's Monte Ivnor, based on Franz Werfel's novel *The Forty Days of Musa Dagh*, was given at the Teatro dell'Opera in Rome in 1939.

The libretto of *L'Uragano* is based on a play by A. N. Ostrowski, which was also used by Leos Janáček in *Katya Kabanova*. Eligio Possenti, author of the Italian libretto, provided Rocca with a remarkably clear text that really reads like a play. The plot is gloomy and thoroughly Russian; it is apparent from this and the subjects of his two earlier operas that Rocca is obsessed by the mystical, the legendary, and the evocative.

L'Uragano deals with Caterina Kabanova, the dutiful wife of the drunkard Tikhon who has taken to the bottle in order to escape the mental tortures to which he is subjected by his mother, the termagant Marta Kabanova. His dissolute, sex-ridden sister Varvara is bent on Caterina's ruin, as well as her own, through the machinations of one Boris Grigorievich. The opera details the disintegration, fall, and suicide of Caterina, as she is surrounded by these veritable Charles Addams characters. For this grim tragedy Rocca has written a deeply emotional and sensitive score, well orchestrated, on the whole, and with some pages of lyrical expressiveness. His strongest device, by far, is his use of insistent ostinato rhythms in which neither the melodic reiteration nor the harmonic scheme remain the same for two consecutive phrases, thereby avoiding tiresome repetition. On the whole the musical content is neither original nor superlative. There are reminiscences of Puccini, Mascagni, Moussorgsky, and Orff. *L'Uragano* will not go down in music history as an epoch-making work, but it is a worthy music drama in the best Italian late-nineteenth-early-twentieth-century tradition, composed by an eminently serious and clearly sincere musician aware of his operatic heritage.

UNLIKE many younger composers, Rocca does not wish to free himself from this heritage, but rather to seek a language that will satisfy his musical standards and yet suit the type of morbid and veristic subject-matter that so entrances him. The result is successful, if one is ready to accept certain tried-and-true clichés, which were hardly new when Alfano wrote his operas half a century ago. It is impossible not to admire Rocca's careful workmanship and construction and the competent manner in which he has created the personalities of his characters—in particular that of the aged mother-in-law of the heroine, La Kabanova. Some of the characters clutter up the plot and the music needlessly; Kalyghin, the watchmaker; Fekluscia, the pilgrim; and Dikoj could be omitted with benefit to the plot.

The first act drags musically and closes ineffectually and indecisively on Caterina's musings. By far the most successful is the second scene of Act II. Here the duet between La Kaba-

nova and Dikoj is too long. But the rest of the scene, up to La Kabanova's closing curse, "Sia maladetta!" the line holds and the audience's attention is never permitted to flag. The last act holds up only moderately well, but it contains a moving and poignant aria for Catarina, *Dove andare tornare a casa?* In sum total, *L'Uragano* is a pleasant surprise. Whatever else it may be, it is not dull. It might be successful in a music theatre production in English, in the manner of a Menotti opera.

The cast was well chosen and rehearsed by Franco Ghione, who conducted as though he meant to give the opera every possible chance. The stage direction of Otto Erhardt was as dated as the plot, and well suited to it; in its style it was of the very best. Vittore Veneziani, a marvel of a chorus-master, again prepared a precise and well-blended chorus.

Cloe Elmo, as La Kabanova, was vocally and dramatically thoroughly convincing and secure. Clara Petrella sang the music of Caterina with intelligence and understanding. Her voice was not always steady, but it was properly emotional. As Tikhon, Mario Borriello sang with a voice that was pleasant and even, if not large. Giuseppe Campora, as Boris, had improved greatly since I first heard him two years ago. He was not exceptionally interesting musically, but his voice was steady, large, and clear. Anna Maria Canali, as Varvara, was competent and sexy. As Dikoj, Raffaello Arie acquitted himself with distinction. Silvana Zanolli, as Fekluscia, the pilgrim, made one want to hear more of her. Her voice was hard and round, but neither harsh nor strident, and she phrased well. Vittoria Palombini, as an aged lady, was really demonic, but her bad rhythm damaged an otherwise satisfactory performance. Bruna Ronchini Senni, Ilva Ligabue, Ebe Ticozzi, and Luciana della Pergola rounded out the cast. The settings by Nicola Benois were unimaginative but appropriately gloomy.

ON Feb. 7 at La Scala, Maria Meneghini Callas sang *Norma*, one of her finest roles, with Ebe Stig-



Erio Piccagliani

The setting for the first act of Ludovico Rocca's latest opera, *L'Uragano*, which recently had its premiere production at La Scala in Milan

nani as Adalgisa, Gino Penno as Polione, and Nicola Rossi-Lemeni as Oroveso, Anna Maria Anelli as Clotilde, and Mariano Caruso as Flavio. Mr. Ghione conducted the Bellini opera in adequate, uninspired fashion. The stage direction of Mario Frigerio and the sets of Nicola Benois were as they have been for years—beyond good or evil.

The importance of this performance lay in the consummate artistry of Miss Callas, who is not only Italy's finest dramatic-lyric soprano but also an actress of exceptional gifts and stage presence. She electrified the audience by her very presence even before singing a note. Once she began to sing, each phrase came out effortlessly, and the listeners knew from the first tone of a phrase that she felt instinctively as well as consciously just where and how that phrase would end. She never rushed and she never dragged. Her tones come out round and full, with a legato like that of a stringed instrument. Her agility was breathtaking. Hers is not a light voice, but she negotiated the most difficult coloratura without batting an eye, and her downward glissandi made cold shivers run up and down the hearer's spine. There was occasionally a slight tendency to shrillness and hardness on the high notes, although her pitch was faultless. It is to be hoped that this defect resulted from fatigue, for it would be sad to hear so superb an instrument lose any of its sheen. Mr. Rossi-Lemeni, a bass of excep-

tional qualities as both musician and singer, made a very imposing figure out of the usually drab character of the High Priest. Miss Stigani revealed a steady and lovely voice, and her second-act duet with Miss Callas was a real artistic experience. Mr. Penno gave many fine exhibitions of fine phrasing, but his tenor voice, which usually sounds like a silver trumpet, sounded as if he had taken in but not yet swallowed a mouthful of mashed potatoes.

ON Feb. 6, Herbert von Karajan conducted Strauss's *Der Rosenkavalier*, with an international cast singing in German. Elisabeth Schwarzkopf, singing the Marschallin for the first time in her career, seemed a worthy successor to Lotte Lehmann. Her voice, though not large, cut through the Strauss orchestration, which Mr. von Karajan, to his credit, kept as light and transparent as possible. Miss Schwarzkopf is just the right age and shape for the role—a beautiful woman in her early thirties, in love with a lad of seventeen, realizing that she is not getting any younger and that possibly her good looks are waning. She carried the scene at the end of the first act from "Da geht er hin" to the closing curtain in one great arc.

As Octavian, Sena Jurinac was thoroughly delightful. Her voice is a good deal heavier and richer than Miss Schwarzkopf's, with a distinctive color. As Ochs, Otto Edelmann did not seem as much at home with his role as the rest of the cast, although his singing was in every way adequate and pleasurable. Lisa della Casa, as Sophie, was pretty and coy, with the voice of a small bird. Erich Kunz's Faninal was irresistibly funny and consistently well sung. The roles of Marianne, Valzacchi, Annina, Faninal's Major Domo, and the Italian Singer were sung by Jarmila Barton, Erich Majkut, Esle Schuroff, Huguès Cuénod, and Antonio Pirino.

Mr. von Karajan conducted the performance from memory, and also served as stage director. The performance profited from his sure hand. The sets, by Robert Kautzky, were a sheer delight, with just the right amount of "cherubbish."

IN Venice, at the Teatro Fenice, on Feb. 9, Dolores Wilson, 24-year-old American coloratura soprano, sang Amina in Bellini's *La Sonnambula* for the first time in her life. Miss Wilson's voice, not large, was warm and clear. Her pitch was unfailingly exact, and from low to high register her tone was even and controlled. Her diction was not always faultless and her acting was only fair, but the agility and flexibility (Continued on page 6)



Borlui

Dolores Wilson, American coloratura soprano, as Amina, and Antonio Casinelli, as Rodolfo, in *La Sonnambula*, at the Teatro Fenice in Venice

Berg's Wozzeck Is Given First English Production

By EDWARD LOCKSPEISER

IN recent weeks the London public has heard three masterpieces of twentieth-century Germanic music. Schönberg's *Gurrelieder*, one of the most significant contributions of Central Europe in the first decade of the century, was twice broadcast on the BBC, conducted by Karl Rankl; Alban Berg's *Wozzeck*, a work of similar significance in the 1920s, was produced for the first time on an English stage at Covent Garden, conducted by Erich Kleiber; and Hindemith's opera *Mathis der Maler*, representing the peak of this composer's achievement in the 1930s, was heard in concert form at the Albert Hall conducted by Clarence Raybould with the BBC Orchestra and Chorus.

When Schönberg conducted the *Gurrelieder* at the old Queen's Hall a generation ago, and when, a few years later, Sir Adrian Boult gave in concert form the first British performance of *Wozzeck*, the impact of these new visions of what music was to become was so startling that dismay, not to say revolt, was understandable. While there are still many dissenting voices in England, the growing popularity of both Schönberg and Berg today indicates that their art, far from representing a breach with the past, is in fact a continuation and an intensification of tradition. Much the same may be said of Hindemith.

In the long-awaited Covent Garden production of *Wozzeck*, the opera seemed a work of genius, but one that can have no fructifying influence. Its noble themes of pity and humility are still likely to be mistaken, it seems, for expressions of self-pity and bewildered introspection. Berg's dramatic writing for the voice and his tenuous and extremely sensitive conception of the orchestra are often judged here to represent the equivalent in music of hysteria and disintegration. The atonal and dodecaphonic harmony in which Berg finds such a true and moving power of psychological description are still often considered ugly and chaotic. A body of minority opinion, however, disagrees with these views, and I think rightly so.

Clearly *Wozzeck*, as we hear it today, is not the puzzling work it seemed a generation ago. Far from presenting on the stage what has been called a sordid subject treated in an introspective, decadent manner, it radiates—if one is able to submit to its penetrating sensitiveness—an intense fervor and faith, producing, when the intricate drama has floated to the top of the mind, a feeling of elation. *Wozzeck* is no longer a period work. Despite its seeming revolutionary technique, despite the acute perception and analysis in music of the psychological complexity of its characters (superficially a counterpart to Freud, as indeed were Debussy and Maeterlinck counterparts to Henri Bergson a generation earlier) *Wozzeck* belongs in the great line of romantic and tragic opera, a worthy successor to *Otello*, *Carmen*, and *Pelléas et Mélisande*.

Christel Goltz gave a remarkable impersonation of the character of Marie, underlining the wretched creature's liteness and indulgence and seizing upon her nervous tautness.

Marko Rothmüller was vocally a splendid *Wozzeck*, but the too conventional stage direction of Sumner Austin hardly allowed the persistent vacancy and bewilderment of the role to make its effect. As a result, *Wozzeck's* wild rage, culminating in the murder of Marie, went for nothing.

In later performances Jess Walters took over the part, emphasizing both the brutish futility of the character and his resigned despair.

A more imaginative treatment would also have made more of the final children's scene, in which tragedy and innocence are bitterly contrasted. Parry Jones as the Captain and Frederick Dalberg as the Doctor were others who were wholly in their parts. The English translation by Vida Halford and Eric Blackall allowed these singers to make the most of their difficult Sprechgesang passages. The orchestral playing under Erich Kleiber rose to a virtuoso standard of precision and sensitiveness.

THE full impact of Hindemith's *Mathis der Maler* must rely even more than that of *Wozzeck* on a stage production. An eagerly awaited event of the Edinburgh Festival in the summer is the production of this opera promised by the Hamburg State Opera Company, under Hans Schmidt-Isserstedt. Meanwhile, the Albert Hall performance, in an English version by D. Millar Craig, left us to imagine for ourselves the pictorial symbolism that is at the source of Hindemith's inspiration. Hindemith

Italy

(Continued from page 5)

of her coloratura were amazing—and sometimes reminiscent of her teacher, Toti dal Monte. Technically she was absolutely sure of herself, and the listener never had a moment's doubt that she would accomplish what she intended. She still had a good deal to learn musically, but she impressed the public greatly—a remarkable feat for an American in Italy today. She knows eighteen roles, and has now sung five of them. Since her debut in Brescia in 1948 she has sung over 160 performances in Italy, France, and Germany.

Antonio Cassinelli was a capable Rodolfo. Elena Pesenti, as Lisa, displayed a remarkably sensitive voice and good musical sense, but at times her upper register was sharp and shrill. Cesare Valletti coped courageously with the music of Elvino, but the part was too heavy for him. When he does not push his tone, Mr. Valletti's voice has a tender limpid quality that would be ideal for eighteenth-century chamber opera or oratorio. He seems to be musically intelligent and is one of the most promising tenors in Italy in his proper field. Renzo Gaetani, as Alessio, acted strikingly and sang neatly.

The orchestra was downright bad. The strings were scratchy when they were audible; the brasses loomed above everything else; and the woodwinds were hopelessly out of tune with the other instruments and with one another. Angelo Questa held this unruly group together admirably, and one pitied him for his thankless task. The sets and stage direction were childish. The following day, Mr.



Act II, Scene 5, of the Covent Garden production of *Wozzeck*, showing the guard room, with Jess Walters as *Wozzeck* and Thorstein Hannesson as the Drum Major. Décor and costumes were designed by Caspar Neher

in *Mathis* is a great primitive. He has a primitive, almost medieval sense of counterpoint, and a primitive, rough-hewn sense of unadorned melody that deliberately shuns any undertones of introspection. He also has a hard, primitive grace and yet at the same time a wonderful openhearted simplicity. The work had not been heard in London since before the war. Here again the desiccated impression once produced by Hindemith's novel and vigorous art now seems to be replaced by an impression of great purity and a most satisfying philosophic calm and inevitability. The authoritative performance under Clarence Raybould introduced a distinguished cast, including Sylvia Fisher as Ursula, and Roderick Jones as *Mathis*.

After Schönberg's monodrama *Erwartung*, memorably interpreted by Patricia Neway, the *Gurrelieder*, unknown to the present generation, reminded listeners of the origin of

Schönberg as an offshoot of Wagner and Mahler. What is especially remarkable about this towering structure of music, unmatched in span and effect even by Mahler's vast *Symphony of a Thousand*, is its quality of confidence. There is little to suggest the irony of *Pierrot Lunaire* or the terrifying complexities of the *Variations for Orchestra* or the *Piano Concerto*. Yet the *Gurrelieder*, more than any other work of Schönberg's, clearly maps out the new territories of music he was to explore. One can hardly expect to assimilate the late works of Schönberg without the experience of the *Gurrelieder*, any more than one can grasp *Parsifal* without the experience of the *Ring*. The two broadcasts of this highly romantic illustration of Jacobsen's saga must be reckoned among the BBC's most adventurous and commendable enterprises.

Questo conducted Alfano's *Risurrezione*, which the orchestra played more convincingly and cleanly. The improvement may have been due to the fact that while Bellini's score is open and transparent throughout, so that the slightest deviation is painfully obvious, the Alfano work is rich, thick, and woolly in orchestration. *Risurrezione* had never been performed in Venice before—"because of a strange coincidence of circumstances," the program note explained.

Carla Gavazzi gave a fiery and impassioned performance as Caterina Mikhailovna, and brought down the house with her third act scene, Ah, perché non sono morta? Glauco Scarlino, as Prince Dmitri, sobbed and humphed through the entire opera. Franco Molinaro sang Simonson well, and Renzo Gaetani gave proof of his vocal and dramatic aptitude in two smaller roles. The stage direction: fair. The sets: chilly and apt.

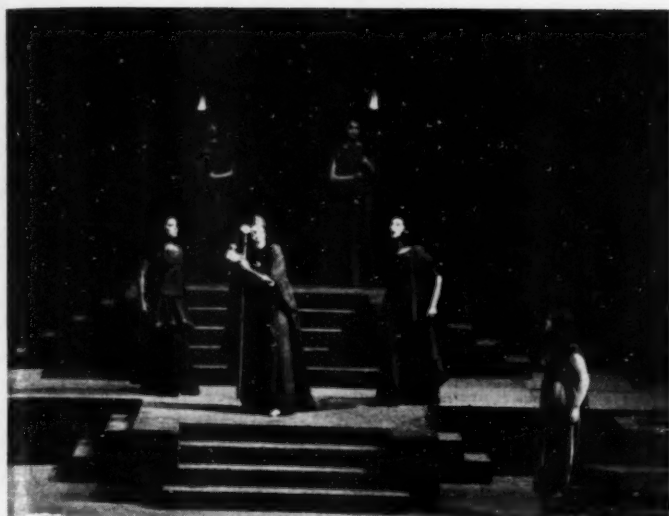
LAST summer, Francesco Siciliani, artistic director of the Teatro Comunale, stated that this winter Florence would vie with the acknowledged major musical cities of Italy—Milan, Rome, and Naples—both in opera and in concerts. The first reaction to this announcement came from La Scala in Milan in the form of an offer to Mr. Siciliani to join that institution, but he turned the offer down and remained in Florence. An ideal opera impresario—intelligent, neither composer nor conductor, and with no axes to grind—Mr. Siciliani this winter presented eight operas in a schedule more ambitious than any attempted here before. Many performances were given more care than

some of the Maggio Musicale productions.

The season opened on Nov. 22 with a gala performance of Rossini's seldom-given choral opera *Mosè*. Boris Christoff, in the title role, delivered his music with great dignity and serenity of voice. Caterina Mancini, though suffering from a severe attack of lumbago, carried off the part of Anaide with admirable courage. On the second night she had to omit a good deal of her last-act music because of excruciating pain. Incidentally, this cut greatly enhanced the dramatic close of the music and ended the opera with greater finality. Gustavo Gallo cast as Amerofi and Ferrando Ferrari as Gelihero also deserve mention. Mr. Ferrari showed a young, vibrant voice of pleasing quality. But the most striking member of the cast was Rosanna Carteri, a 21-year-old Veronese soprano, who had appeared in Pizzetti's *Ifigenia* in the 1951 Maggio Musicale. She is not a promising artist; she has already arrived. Her voice was light, fresh, clear, and of exquisite quality, and she also had an unerring sense of phrasing and dynamics. These impressions were borne out later when she sang Zerlina in Mozart's *Don Giovanni*. The performances of *Mosè* were conducted adequately by Gabriele Santini. The settings, by Nicola Benois, were overwhelming and fascinating—particularly those of Act I, with the immense slave wheel and blocks used in building the pyramid, and of the last act, in which the children of Israel cross the Red Sea.

Mosè was originally written as an oratorio, and the choruses are

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Elisabeth Hoengen (center), as Klytemnestra, bewails her haunted, sleepless nights to Astrid Varnay (right), as Elektra. Paula Lenchner and Jean Madeira attend Miss Hoengen in the Metropolitan Opera production

Strauss's Elektra Revived With Varnay and Hoengen

By CECIL SMITH

NOT for thirteen years had a Metropolitan audience been subjected to the Richard Strauss-Hugo von Hofmannsthal *Elektra* when its cold horrors were told forth from stage and pit on Feb. 18. Until this season, producing *Elektra* has never been a cause close to the heart of the Metropolitan management. The opera was not heard in the house at all until nearly 23 years after its memorable New York premiere, in 1910, by the Hammerstein company, with Mariette Mazarin in the title role. In its last three appearances previous to the current revival—in January, 1939, with Rose Pauly as Elektra and Artur Bodanzky conducting—it was accompanied in the evening's bill by Gian-Carlo Menotti's *Amelia Goes to the Ball*, no doubt as a sop to light-minded patrons and the barroom concession.

This time *Elektra* made so profound an impression, both by the vicious power of the score and by the superlative interpretation it received, that it is hardly likely to remain unperformed at the Metropolitan for another thirteen years. Seldom in recent years has an audience at the opera house been more deeply stirred or aroused to a greater demonstration of enthusiasm. At the end of the opera there was no *Amelia Goes to the Ball* to take the curse off; nor was it thinkable that any other music could follow a dénouement so final and so forcefully achieved. The audience remained to applaud for a quarter of an hour a success shared by Fritz Reiner, Astrid Varnay, the other singers in the well-schooled cast of sixteen—and, certainly, Strauss, whose musical vocabulary, as extreme today as it was nearly two generations ago, has finally become intelligible to a large public.

Obviously Rudolf Bing believed that *Elektra* was worth doing well if it was worth doing at all. In every musical department the performance was extraordinary. Under Mr. Reiner the orchestra, increased in personnel to somewhere near the hundred mark,

played the score even better than the Philharmonic-Symphony had in 1949. Miss Varnay sang the demanding central role with a musical accuracy, total propulsion, and continuing freshness of sound so rare in this part as to be almost unheard of. Elisabeth Hoengen, as Klytemnestra, and Walburga Wegner, making her debut as Chrysothemis, rivalled Miss Varnay an accomplished musicianship if not in sheer physical resource. Set Svanholm, as Aegisthos, and Hans Hotter, as Orestes, were equally secure although the demands made on them were brief.

From the soundless rise of the curtain and the first hair-raising chords to the closing choreographic ecstasy, Mr. Reiner's manipulation of the score combined exceptional virtuosity with exceptional musical and dramatic communication. At every instant the pace was calculated to suit both the meaning of the words and situation and the practical requirements of the singers. The orchestra followed his flexible, fluid rhythmic impulses with what seemed like clairvoyance but was actually, of course, the response of a first-rate body of players, well rehearsed, to one of the few conductors in the world who are able to be completely unambiguous. Much of the time the volume was very loud, as it has to be. But the vocalists were never buried by it, and the texture of the orchestral tone was, paradoxically but very satisfyingly, beautiful even in the ugly spots, such as the menaces of the tubas and the sadistic drum-beatings. Other conductors may have realized equally complex operatic scores as phenomenally as this, but I do not remember being present when they did.

The score of *Elektra* is unique in that it is the greatest triumph in modern times of a practical theatricalism that is wholly opportunistic and, if you will, vulgar. Much more completely than in *Salome*, Strauss here rejects the romantic rhetoric by which tragic events are idealized, à la *Tristan und Isolde*. The aesthetic test to which each measure of *Elektra* appears to have been subjected before

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Alceste at the Metropolitan Is Flagstad's Final Vehicle

By ROBERT SABIN

THE glorious singing of Kirsten Flagstad was the dominating feature of the Metropolitan Opera's revival of Gluck's *Alceste*, introduced on March 4, at a special performance for the benefit of the opera production fund sponsored by the Metropolitan Opera Guild. *Alceste* is an ideal role for Mme. Flagstad, and she could not bid farewell to the American operatic public more nobly and more unforgettably than by her appearances in this opera. In loftiness of style, mastery of technique, and dramatic truth, her performance as *Alceste* was worthy of the greatest traditions of the Metropolitan.

It was as recently as Jan. 24, 1941 that the Metropolitan Opera gave the first performance in its history of *Alceste*. The opera was performed in the second, or French, version, prepared by Gluck for a production in Paris in 1776. Herbert Graf was the Metropolitan's stage director in 1941, as he was for the present revival, and Richard Rychtarik designed the production. This time, the Metropolitan decided to perform *Alceste* in English, and John Gutman prepared an English translation of the libretto that is singable and sensible, if marred with a few colloquialisms and unnecessary clichés.

The current production has a new conductor, Alberto Erede, and a new choreographer, Zachary Solov. The scenery remains the same, but the costumes are new, and Mr. Graf has restudied the production—in some respects to its disadvantage, if I remember the 1941 performances accurately. The new direction seems posier and more artificial in its stage groupings than the earlier one. But whatever its shortcomings, Mr. Graf's direction was dignified and consistent. Unfortunately, Mr. Solov's choreography was neither dignified nor consistent in style, and it was wretchedly executed, especially in the last scene of the opera, devoted to a pretentious ballet that was a blot on the production and could well be omitted entirely.

Alceste is a work of such purity, classic simplicity, and overpowering

inspiration that it comes as a shock and an admonition to an over-stimulated, aesthetically chaotic, and jaded modern world. The eighteenth-century conception of ancient Greece has long since been exploded by scholars, but it retains its unique artistic power even if it can no longer be accepted as historically valid. What Beethoven said of Handel (whom he considered the greatest of composers), that he achieved the greatest effect with the utmost simplicity of means, applies equally to Gluck. When *Alceste* sings farewell to life, at the end of Act II, and wanders off towards the realms of death, while a chorus behind the scenes accompanies her journey with a chant of unearthly beauty, the spectator is overwhelmed. Nothing could be nobler, more convincing, or more universal in its significance. Yet the music does not contain a touch of complicated harmony or counterpoint, nor does it call for virtuosic display. It communicates a vision of irresistible grandeur and compassion in terms that a child could grasp. This is one of the supreme moments in all opera.

Precisely at this point, the greatness of Mme. Flagstad's performance was most clear. She not only sang the heartrending aria with exquisite tone quality, but she moved with the dignity of a sanctified figure as she disappeared in her journey toward the gates of hell. The role of *Alceste* is one of the most vocally exposed in the repertoire, yet Mme. Flagstad's voice grew fresher and more beautiful in quality the more she sang. She looked amazingly young, not merely because she was becomingly costumed and made-up, but because she was transfigured by inspiration. The highest tribute one can pay her is to state that the audience was never conscious of the tremendous powers required to perform the role as she did it. She seemed completely simple and spontaneous.

Brian Sullivan, as Admetus, was not happily cast. He revealed neither the command of style nor the quality of voice necessary to give the role its proper stature. But he sang and acted sincerely, with a pathos that was in-

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In Act II of the Metropolitan's revival of Gluck's *Alceste*, with Kirsten Flagstad (right foreground) singing the title role, Brian Sullivan, as Admetus, learns of Alceste's vow to sacrifice herself for his sake

Ansermet Ends Engagement With Boston Symphony

WITH the Boston Symphony concerts for Feb. 8 and 9 Ernest Ansermet bade farewell to the Bostonian public. The week following, he conducted the orchestra in New York and other cities and then departed for his native Switzerland.

His leave-taking was a fine and interesting occasion, and revealed his qualities as orchestral technician and interpreter at their best. His program brought Beethoven's Second Symphony, in a reading meticulous but not stuffy, and classical but notably vivacious. The most absorbing works were Bartók's true and great masterpiece, the Concerto for Orchestra, and Mr. Ansermet's own beautiful orchestration of Debussy's Six Epigraphes Antiques. The orchestra was in its finest form, sounding clear, rich, and luminous.

The Swiss musician left Boston with the genuine gratitude of public and orchestra for having interrupted his literary work—he was working on his autobiography—to come and substitute for a while during the unfortunate illness of Charles Munch.

The week before, Mr. Ansermet conducted the first American performance of Honegger's *Monopartita*, which seemed sullen and sluggish in spite of some fine pages. The soloist of these concerts, on Feb. 1 and 2, was Arthur Grumiaux, who played Mozart's G major Violin Concerto, K. 216, and Ravel's *Tzigane*. Performing like a born virtuoso and musician, the Belgian violinist displayed a truly relaxed style such as is seldom heard.

Richard Burgin, an ardent admirer of Gustav Mahler, presented that composer's vast and still argued Ninth Symphony in the Feb. 22 and 23 concerts. The orchestra's concertmaster and associate conductor also conducted the Feb. 19 and 24 concerts, when Byron Janis was piano soloist in a capable version of Beethoven's Third Piano Concerto. The Mahler work, apart from a few almost unnoticed places where the ensemble and high string intonation was untidy, went gloriously. The orchestra never sounded richer or more poetic.

The inimitable Sir Thomas Beecham conducted the same program at four concerts between Jan. 22 and 27. The program was good. There were Sir Thomas' own orchestration of movements from Handel's *Il Pastor Fido*; Sibelius' Sixth Symphony, given a reading of notable warmth and clarity; two Delius works; and the entire suite from Rimsky-Korsakoff's *Le Coq d'Or*, admirably conducted and performed.

Mr. Ansermet conducted the local premiere of Bartók's Viola Concerto in the Jan. 11 and 12 concerts. The soloist was that admirable violinist and musician William Primrose, by whom the work was commissioned. Here is a remarkably fine concerto, both for its intrinsic substance and its exploitation of the solo instrument. Mr. Primrose also was heard in Berlioz' *Harold in Italy*, which received a lackluster, mediocre orchestral performance.

Aldo Ciccolini played Beethoven's G major Piano Concerto neatly and lightly in the Jan. 8 concert, with Mr. Ansermet conducting a competent accompaniment.

A violinist new to Boston, the 21-year-old Anshel Brusilow, was heard in the Tchaikovsky concerto in the Jan. 4 and 5 program. Considered

purely as a technician, young Mr. Brusilow seemed formidably equipped, but he played the score, which demands a broad and rhapsodic style, with too much refinement.

Monique de la Bruchollerie, whose debut with the Boston Symphony last December had caused a furore, returned for a recital on Jan. 29, under the auspices of the Fanny Peabody Mason Music Foundation, which is presenting several free concerts. The French pianist's keyboard prowess put her in the first rank of piano virtuosos. She played with dazzling power, speed, and accuracy. But technique alone does not make a musician: that is governed by intelligence, command of style, and an innate grace and polish of phrase, together with a sense of rhythm and the gift of making music sing. Miss De la Bruchollerie had all these attributes.

The Zimble String Sinfonietta gave another of their caviar-and-champagne concerts at Jordan Hall on Jan. 30. There were two novelties, Paul Hindemith's *Die Serenaden* (1925) and Knudage Riisager's *Concertino for Trumpet and Strings*. Phyllis Curtin's cool soprano voice and impersonal way of singing were well suited to Hindemith's ceaselessly active and rather acid music, in which the viola, oboe, and cello parts were well played by Joseph de Pasquale, Ralph Gomberg, and Samuel Mayes. Roger Voisin was the able soloist for the spirited, if not important, Riisager concerto, which is bright, contrapuntal, and cast in a moderately conservative idiom.

Myra Hess never was more the exalted priestess of art than when she

played Beethoven's last Piano Sonata, Op. 111, and Brahms's F minor Sonata at Symphony Hall on Jan. 6. Every measure was glowing, noble, and heroic.

The Boston Morning Musicales at the Hotel Statler on Jan. 9 in aid of the Boston School of Occupational Therapy brought a program by Thomas L. Thomas. The baritone sang easily and with fine rhythm, with a voice even from top to bottom, but with little sensibility for style. He was at his best when the music allowed him to use his powers of mimicry and those of the disreputable.

Boris Goldovsky directed another performance of Benjamin Britten's *Albert Herring*, as presented by the New England Opera Theatre at the Boston Opera House on Jan. 13. The leading roles were nicely done by David Lloyd as Albert, Phyllis Curtin as Lady Billows, Eunice Alberts as Miss Pike, James Pease as the parson, and Eleanor Davis as Mrs. Herring. The production, already familiar, was bright and amusing.

A splendid program of guitar music by Andrés Segovia was heard by a capacity audience at Jordan Hall on the afternoon of Jan. 13.

At her local debut in Jordan Hall on Feb. 24, Winifred Cecil showed in a moment what other cities have known all these years: that she was a superlatively fine musician, a precise and fastidious vocalist. Her concert was pure joy, both for the music and for its execution.

Artur Rubinstein was in his very best estate when, as an important event in the Aaron Richmond Celebrity Series, he played the piano at Symphony Hall on Feb. 17.

Gerard Souzay, appearing as the second artist in the series of free concerts presented by the Fanny Peabody Music Foundation, captivated a fair-sized audience at Jordan Hall on Feb. 20 with his musical and meticulous singing.

The Harvard Glee Club and Radcliffe Choral Society and their conductor, G. Wallace Woodworth, decided to honor the eightieth birthday of Ralph Vaughan Williams, coming up next Oct. 12, at their annual joint concert in Sanders Theatre, Cambridge. Mr. Woodworth's singers

displayed a beauty of tone and a choral finesse rare even in these days of choral superiority all over the land. The program ranged chronologically from 1913 to 1950, and if a whole evening of Vaughan Williams was a bit on the sweet side, it was by no means dull, and there were moments of stirring eloquence.

The Brazilian pianist Isabel Mourao, appearing in Jordan Hall on Feb. 14, impressed as a gifted young keyboard artist of vigor and intelligence, albeit with certain shortcomings, notably an occasional heaviness. Mary Baron, contralto, made her Boston debut at Jordan Hall on Feb. 11, singing Brahms's cycle *Die Schöne Magelone*, an exacting assignment. She acquitted herself creditably, although the entire range of expressive power desired was not covered.

Aaron Copland heard his own *Organ Symphony*, in the original version, performed by the Boston Civic Symphony and Melville Smith, organist, at Jordan Hall on Feb. 7. It was a good performance, and it was pleasant to hear this work, decisive in its composer's career. Paul Cherkassky conducted.

Ruggiero Ricci, the violin child prodigy of two decades ago, played for the first time in Boston at the season's fifth Boston Morning Musicales in aid of the Boston School of Occupational Therapy, on Feb. 6. His work on this occasion suggested the well-equipped and serious musician rather than a brilliant musical temperament or a glittering virtuoso.

There has not been a more exciting concert of organ music here in years than the one Virgil Fox provided at Symphony Hall on Feb. 5. His technical proficiency, especially in pedal work, was absolutely dazzling.

The Cecilia Society, which under the able direction of Willis Page the past few years has been working its way back to old-time choral excellence, chose to give a concert performance of Verdi's *Aida* this winter. The soloists were Susan Griska as *Aida*, Mary Criste as *Amneris*, Carl Nelson as *Radames*, Norma Atkins as *Amonasro*, Paul Tibbetts as *Ramfis*, and Rita Dreyfuss as the Priestess. The performance went well. It was given at Symphony Hall on Feb. 3.

Eugene Conley, who came from the neighboring city of Lynn, gave a concert at Jordan Hall on Feb. 3. He sang a number of arias well, if a bit too loud, but he had yet to master the intimate poetry and the subtle communication of the art song.

Solomon was in his usual admirable form when he gave a piano recital in the Richmond Celebrity Series at Symphony Hall on Feb. 3.

—CYRUS DURGIN

Donizetti Opera Offered in Hartford

HARTFORD. — Donizetti's *L'Elisir d'Amore* was given in Bushnell Memorial Auditorium on March 3 as the fourth and last production of the Connecticut Opera Association season. Except for Bruno Landi, who sang Nemorino with a reliable sense of style, the principals were all members of the Metropolitan Opera.

Roberta Peters sang the role of Adina for the first time in her career, vocalizing the music with clear tone, flexibility, and accuracy. Her singing had not yet acquired much individuality or charm of phrasing, and her acting consisted mostly of unremitting and often meaningless gesturing. She was part and attractive, however, and readily won the affections of the large audience. Salvatore Baccaloni displayed his usual broad humor as Dr. Dulcamara. Frank Valentino was a roistering Sergeant Belcore, and Paula Lenchner looked decorative in the musically scanty role of Giannetta. Pietro Cimara conducted efficiently.

—CECIL SMITH



WASHINGTON INTERLUDE

President and Mrs. Truman chat with Jascha Heifetz (left); Howard Mitchell, conductor of the National Symphony; and Mrs. Heifetz (right) at a concert in which the violinist was soloist. That same weekend, Mr. Heifetz donated his collection of manuscripts to the Library of Congress

WASHINGTON, D. C.—Jascha Heifetz has presented to the Library of Congress a large collection of autograph musical scores, letters, and early editions of musical compositions. Included among the original manuscripts are compositions commissioned by the violinist, among them Sir William Walton's Violin Concerto and Louis Gruenberg's Violin Concerto. Other original scores

are by Dinicu, Joseph Achron, Elgar, and Mario Castelnuovo-Tedesco.

First and early editions in the collection include works for chamber ensemble by Mozart, Haydn, and Beethoven. The letters were written to Mr. Heifetz by George Bernard Shaw, Feodor Chaliapin, Nellie Melba, Nicolas Medtner, Gabriel Pierné, Alexander Glazounoff, Mary Garden, and Nadia Boulanger.

MTNA Meets in Dallas

For Its 76th Convention

By P. L. J. WILSON

THE Music Teachers National Association held its 76th annual convention in Dallas, Texas, from Feb. 24 to 28. Half-a-dozen other major musical organizations convened jointly with MTNA, making a total enrollment of nearly 1,200 delegates. Together and separately they transacted measurable business, heard a healthy variety of music, held competitions, heard papers and discussions on many phases of music teaching, listened to some distinguished speakers, saw a number of exhibits, and were entertained in the traditionally hospitable tradition of the Southwest.

The MTNA itself elected a new president and treasurer and several new executive committee members, established a new Southwestern Region and elected officers or it, and passed several resolutions that may have far-reaching effects.

John Crowder, dean of fine arts at the University of Arizona, was elected president of the MTNA, to succeed Roy L. Underwood, of Michigan State College. The executive committee also elected a new treasurer, Leland A. Coon, to succeed Raymond Kendall, and re-elected three vice-presidents and a recording secretary, Karl O. Kuersteiner, of Florida State University. The vice-presidents are Luther Richman, of the Cincinnati Conservatory of Music, for membership; Barrett Stout, of Louisiana State University, for state and divisions; and Harold Spivacke, of the Library of Congress, for sectional programs.

Virginia France, president of the Dallas Music Teachers Association, chairman of the local convention committee and its chief organizer and driving force, was one of three new members elected to the executive committee for three-year terms. The other two were Amy Olmstead Welch, of Portland, Oregon, and Herbert Gould, of the University of Missouri. William S. Newman, of the University of North Carolina, was named to serve the remaining two years of the term of Garry White, who resigned. Elected or re-elected for one-year terms were Leo Miller, Theodore Finney, and Mr. Stout, Mr. Kuersteiner, Mr. Kendall, Mr. Crowder, Mr. Coon, and Mr. Richman.

Until the organization of the

Western Region two years ago, MTNA was organized only on national, state, and local levels, but the success of the Western Region prompted extension of the plan to the southwest. The new region's officers will be Hazel Monfort, of Oklahoma, president; Hugh Miller, of New Mexico, vice-president; H. Grady Harlan, of Texas, secretary; and Mrs. C. J. Giroir, of Arkansas, treasurer. The first meeting will be held jointly with the next session of the Southwestern Region of the National Association of Teachers of Singing. It will probably be in Oklahoma City.

ISSUES on which the MTNA voted resolutions included the bill now before Congress, HR-4373, which the organization proposes to support. This would permit professional persons, including musicians, to set aside a portion of their incomes as a fund that can be taxed only as it is paid back to them after their retirement.

The executive committee passed a resolution urging that state boards setting up teacher-training requirements seek and accept the advice of music experts on standards for certifying teachers as qualified to teach music. It was felt that the standards were too often set by persons with too little musical knowledge. The MTNA also proposes to establish nationwide ethical codes for music teachers, and as the first step in this direction to publish state codes in the *American Music Teacher* magazine, with a national code eventually embracing their best features.

The organization also made plans to set up subject-matter sections within its own ranks; voted that chapters of music teachers outside the continental limits of the United States may affiliate, although within this country only state organizations may do so; confirmed S. Turner Jones as editor of the *AMT* magazine, which was set up by Emnis Davis, editor of *Music Journal*; instructed the vice-president for membership, Mr. Richman, to appoint a national chairman for student membership and to authorize him to set up student clubs, with a student section in *AMT* a possibility.

The convention closed the two-year presidency of Mr. Underwood. Under his leadership MTNA membership had increased within the past year from 1,000 to 5,000. The next convention will be in February, 1953, in Cincinnati.

THE American String Teachers Association, which met jointly with the MTNA, elected Ernest Harris, of Columbia University Teachers College, as president. Other new officers are Duane Haskell, vice-president; Phyllis Weyer, corresponding secretary; Ralph R. Potter, recording secretary; Frank W. Hill, treasurer; Paul Rolland, editor; and Clifford Cook, membership chairman—a newly created office.

Other groups that held joint meetings with the MTNA were the National Federation of Music Clubs, the National Association of Teachers of Singing, the National Guild of Piano Teachers, and the American Matthey Association.

The NATS Southwestern Region sponsored a student vocal competition, in which Thomas Stewart, baritone,



Photos by Dallas Morning News

Officers elected at the Music Teachers National Association convention in Dallas in February. Standing are Luther Richman, Barrett Stout, and Harold Spivacke, re-elected vice-presidents; seated are Leland A. Coon, new treasurer, and Karl O. Kuersteiner, re-elected recording secretary

from Baylor University, and David Taylor, tenor, from North Texas State Teachers College, divided top honors and the \$250 prize. Sarah Frances Rhodes, soprano, from Texas Christian University, won the second prize of \$75, and Shirle Myers, soprano, of Midwestern University, won the third prize of \$40. The regional competition may grow into an annual event, according to H. Grady Harlan, the NATS Southwestern Regional governor. Prize money came from \$6 entrance fees. Sixty-six students entered from twenty southwestern colleges. The judges were headed by Walter A. Stults.

The American Matthey Association did not award its biennial \$500 piano competition prize, for lack of a contestant the judges felt to be qualified as winner.

MUSICAL fare offered convention delegates included a concert by the Dallas Symphony Orchestra, a chamber opera presented by Southern Methodist University students, an oratorio, at least eight choral groups and as many pianists, half a dozen instrumental groups, an organ recital, and assorted singers and instrumental soloists.

More than 250 Dallas school students joined the Dallas Symphony in a concert that filled McFarlin Auditorium, on the Southern Methodist University campus, to its 2,300 capacity. For several years, pupils of the Dallas public schools string-instruction program, under Marjorie Keller, have played a work or two with the Dallas Symphony at annual children's concerts. Vaughan Williams' *Concerto Grosso* for String Orchestra, written for student participation with professionals, served for their debut in an adult concert. It required a "concertino" of the Symphony's 43-piece string section; a "tutti" of string players from Dallas high schools, an "ad libitum" of string players from junior high schools; and an open string orchestra of performers from the elementary schools. Each group, beautifully trained, was given duties within its capacity, so that the total result was a finished performance, with little or none of the raggedness or tentativeness one expects of student participants.

A chorus of 210 voices from seven Dallas high school a cappella choirs had been trained by Miss Marion Flagg, director of music education in the Dallas public schools. This group joined the orchestra in *From the South: A Sacred Rhapsody*, by Merrials Lewis, now music department chairman at the University of Houston. Based on five folk tunes the composer heard in South Carolina, the

work was thoroughly appealing. It was romantic and sometimes dramatic, folksy in flavor, and refreshingly unpretentious in approach. The youngsters sang with great vitality, showed superior training, and compensated in ingenious freshness for a maturity of vocal timbre they seemed not to need. The contribution of the orchestra, conducted by Walter Hendl, was Schubert's *Symphony No. 7*.

Paul Vellucci's Southern Methodist University opera workshop presented Ernst Toch's *The Princess on the Pea*, a one-act opera based on the Hans Christian Anderson fairy tale, sung this time in a breezy English translation by Marion Farquhar. Mr. Vellucci staged the work and conducted the orchestra of thirty, mostly students but with one or two faculty members. The cast, all-students, was headed by Mayme Diffey as the Princess. Others were John MacDonald, Helen Barham, Shirley Walker, Joseph Landreth, John Loren Jones, and Weldon Wendland. Edward Bearden of the University's art faculty, designed the production imaginatively.

Dora Poteet Barclay, organist, of Southern Methodist University, a pupil of Marcel Dupré, presented a recital of many excitements. Members of the audience were surprised to learn at the close that Mrs. Barclay had played with a painful finger injury.

RUTH SLENCZYNSKI played for the National Guild of Piano Teachers. The young pianist had played in Dallas some years ago as a child prodigy. This time she showed herself to be no longer a child but a pianist of intellectual and emotional understanding and communicativeness. Her touch had delicacy often and force when she needed it.

Other pianists who appeared before various groups at the convention were Elizabeth Zug, of Pennsylvania; three NGPT recording competition past winners, Albert Gillespie, Robert Floyd, and Robert Hoffman; three teachers playing incidentally as they discussed their own works, Silvio Scionti, Leo Podolsky, and Hans Barth; William Lescher, Henri Arcand, and Erno Daniel. There was also a six-piano ensemble program by pupils of the Dallas Dunning Music Teachers.

North Texas State Teachers College contributed the largest number of programs. The a cappella choir, directed by Caro M. Carapetyan, sang at the banquet, and in music chiefly religious displayed full-bodied tone, flexibility, and sensitivity. The opera

(Continued on page 50)



Roy Underwood (left), outgoing association president, congratulates John Crowder, his successor

San Francisco Board Defers Decision on Conductorship

NO successor to Pierre Monteux as conductor of the San Francisco Symphony will be chosen until after the termination in April of his seventeenth and last season here, according to Mrs. Leonora Wood Armsby, president of the San Francisco Symphony Association. Only guest conductors will be engaged for the 1952-53 season.

For the first time in its history the orchestra cancelled a concert, when an attack of sciatica prevented Sir Thomas Beecham from conducting the third performance of the program for Feb. 14, 15, and 16. The success of the first two concerts brought an overflow audience for the third, but at 7 p.m. Sir Thomas' physician said the conductor could not appear. The audience was turned away, at a cost of about \$10,000 to the symphony association, rather than risk turning the concert over to a resident conductor on a few hours notice.

It was evident at the first concert that Sir Thomas had made a strong personal imprint upon the orchestra's playing. There was exceptional unity within the string sections, a tautness of tone that bespoke excitement, and fine discipline throughout the program. Mozart's Paris Symphony, Sibelius' Sixth Symphony, and works by Delius and Rimsky-Korsakoff were played.

For the second program, given on Feb. 21, 22, and 23, Sir Thomas sometimes continued from a chair, and there was a "tandby" conductor prepared for any eventuality. Less exciting than the initial program—and probably much less rehearsed—it came off well enough to provide another ovation for the English conductor. Haydn and Schubert symphonies and the Suite from Lord Berners' The Triumph of Neptune, with Walter Matthes as baritone soloist, were among the works presented.

The concerts for Jan. 3, 4, and 5, conducted by Mr. Monteux, had Solomon as soloist for the first time here. The pianist's performance of Beethoven's Emperor Concerto had power and beauty of tone and dramatic suspense achieved through musicianship and interpretative artistry. In the same program Ellis Kohs's First Symphony had its premiere. Written at the request of the conductor, it is in three movements and is scored for a small ensemble. The composer has attempted to recapture some of "the directness and spontaneity of the Mozart-Haydn period, and to avoid both the time-worn histrionic clichés of the romantic symphony and the bombast and impressive gesturing of many contemporary efforts." The whole had interest and was most notable for the beautiful lyricism of the slow movement. The first movement had some delightful humor.

On Jan. 17, 18, and 19, Nicole Henriot was soloist in Fauré's Ballade for Piano and Orchestra and Liszt's First Piano Concerto. In her playing the French pianist combined power, delicacy, brilliance, poetic musical sensitivity, and complete domination of both music and instrument. It was her first appearance here. Peter Mennin's Fifth Symphony, new to San Francisco, was favorably received when conducted in this program by Mr. Monteux.

Leon Fleisher, once a boy prodigy of this city, had not played here for seven years until his appearance in the

symphony program for Jan. 24, 24, and 26. Now a tall, slender, adult pianist, his command of the piano was at all times excellent. His command of Brahms's First Piano Concerto, which he played, was commendable. Mr. Monteux also presented the local premiere of Ivan Langstroth's Symphony in C major—grateful music in which dissonance is conspicuous by its absence.

Before departing for guest appearances in Havana, Mr. Monteux led the Feb. 7, 8, and 9 concerts, in which Charles Ives's Third Symphony was played for the first time here and William Kapell was soloist in Rachmaninoff's Third Piano Concerto. While he did not make such a profound impression as he did on his previous visit, the pianist won an ovation from his audiences.

As usual, Mr. Monteux presented all scores with faithful clarity, and solo instrumentalists throughout the programs acquitted themselves with distinction.

The outstanding recitals during January were those by Tossy Spivakovsky, an extraordinary violinist, and Victoria de los Angeles, a remarkable soprano who has the warmth of a mezzo and the facility of a coloratura. Both appeared at the San Francisco Opera House. Alexander Brailowsky, appearing in the same hall, included Chopin's 24 études in his program, playing them with intelligent individuality. Egon Petri was at his recent best in a Mills College benefit concert in the Museum of Art. He gave the first performances here of Busoni's Fantasia Contrappuntistica and Alkan's Symphonie. Outstanding violin recitals were given by Joseph Szigeti and Julian Olevsky.

The Composers' Forum introduced some interesting songs by Charles Cushing, excerpts from Hindemith's Das Marienleben, less consequential songs by Seymour Shifrin and Jerome Rosen, and violin and piano sonatas by Leonard Ratner and Leland Smith. Nathan Rubin, violinist; Bernhard Abramowitsch, pianist; and Dorothy Rienzi, soprano, were the excellent performers.



ARTISTS IN BENEFIT

Three artists who took part in the March 7 concert at the Waldorf-Astoria for the benefit of the National Music League: Frances Magnes (left), violinist; Pierre Sancan, French pianist; and Risë Stevens, mezzo-soprano

Two performances by Shankar and his Hindu Ballet drew capacity audiences to the Opera House. The musicians won ovations no less pronounced than the dancers.

Beautiful singing by the St. Olaf Lutheran Choir, under the direction of Olaf C. Christiansen, set a new high in standards for choral values when the group appeared at the Opera House in January.

In February noteworthy recitals were given by Lily Pons, who looked very pretty; Marian Anderson, who was vocally at her best; and Rudolf Firkusny, who played beautifully. Debut recitals were given by Norman Shelter and James Groves, pianists; La Mariquita, Spanish dancer; Kathleen Ettinger, soprano, and Edwin T. Sunter, pianist; and Patricia Louise Butler, harpist, in association with poetry readings by Mrs. M. C. Sloss.

Celebrating its 42nd birthday, the Pacific Musical Society presented Bartalini, whose Kol Nidre was an unforgettable characterization of an old Jew, beautifully sung, and Elaine Daimelle, pianist.

Four string quartets—the Hollywood, Juilliard, Griller, and San Francisco—all played here in quick succession. The honors went to the Hollywood ensemble, appearing in the Marines Memorial Theatre, which presented Hindemith's Third Quartet and with assisting artists, Schubert's C major Quintet, Op. 163, and Schönberg's Verklärte Nacht. The last was superbly projected.

Concluding their series of three programs in the Museum of Art, the Griller Quartet played Mozart's C major Quartet, K. 465; Walter Piston's ruggedly American Second Quartet; and Beethoven's E flat major Quartet, Op. 127.

The San Francisco String Quartet was in fine form when it began its new series. The program included the American premiere of Hilding Rosenberg's Fourth Quartet, a pleasing work, amazing in its freedom from Nordic idioms.

The best and most interesting performance given by the Juilliard Quartet in its program in the Veterans' Auditorium was that of Alban Berg's Lyric Suite.

Excellent playing of a distinguished program of violin and piano sonatas by Milhaud, Brahms, Lockrem Johnson, Chávez, and Mozart won new admiration for Frances Weiner and Lev Shorr when they opened their fifth season in the Museum of Art, on Feb. 28.

The California String Quartet performed a labor of love in presenting Roger Sessions' Quartet No. 2 (1951), played between three reciters by Palestrina and Dvorak's C major Quartet, Op. 61.

Gabor Rejto, cellist of the Alma Trio, made a concert by that ensemble in the Century Club memorable by his exquisitely sensitive playing of Beethoven's Sonata, Op. 5, No. 1, with Adolph Baller at the piano.

The series of three youth concerts by the San Francisco Symphony at the Opera House was sold out a fortnight before the opening event. Kurt Herbert Adler is the conductor and Alexander Fried the commentator. Stephen Bishop, eleven-year-old pianist, was soloist in the Francaix Concertino in the second concert.

—MARJORY M. FISHER

Indiana University Stages Two New Operas

BLOOMINGTON, IND.—A Parfait for Irene, an opera in three acts by Walter Kaufmann, had its first performance at Indiana University on Feb. 21. It was paired with Gian-Carlo Menotti's television opera, Amahl and the Night Visitors, here given its first stage performance. Ernst Hoffman was the conductor and Hans Busch the stage director.

Kaufmann, who was born in Karlsbad, Czechoslovakia, about 45 years ago, studied composition with Franz Schreker and musicology at the University of Prague. Interested in Oriental music, he emigrated to India before Hitler's invasion of his homeland. He became director of Western music for the British Broadcasting Corporation in Bombay and collected vast quantities of material concerning Indian music. After twelve years in India, he returned to Europe, worked with the BBC and a film corporation in London, and then came to Canada, where he is conductor of the Winnipeg Symphony.

A Parfait for Irene portrays the milieu of an American small-town drug store. The characters are so convincingly drawn that Mr. Busch found it advisable to introduce the opera with the screen title, "Any similarity between figures of the opera and those of reality is purely accidental." The libretto centers around a druggist, the real world in which he fails to win the girl he loves, and the dream world in which he is given the girl through a professor's sorcery. After chaotic misunderstandings, the druggist willingly employs the same sorcery to restore things to normalcy. A happy ending is eventually arrived at.

The music is extremely lively and descriptive, and in the vocal writing employs sprechgesang. There are dainty and witty passages, beautiful melodies, and impressive ensemble scenes—the last so well written each voice comes through clearly. The clever orchestration is frequently rather thin but highly effective and original. This music does not imitate anything or anybody, for Kaufmann's style is his own.

Mr. Busch's staging was highly impressive and entertaining and Mr. Hoffman's musical direction convincing. The opera was definitely a success.

Menotti's opera offered a strong contrast to Kaufmann's comic work. There was no doubt it was originally conceived for television, and it was apparently not too easy to transform it to the stage, but Mr. Busch and the performers did an excellent job.

—PAUL NETTL

Rochester Philharmonic Exceeds Fund Campaign Goal

ROCHESTER, N. Y.—The Rochester Civic Music Association, which supports the Rochester Philharmonic, ended its annual fund campaign recently with a total of \$129,167, or \$3,167 more than its goal of \$126,000. The pledges came from 12,173 individuals and companies. Most of the individual contributions amounted to no more than \$7.50 each. Erich Leinsdorf is conductor of the orchestra.



Balloons but no Music

From somewhere or other filtered into the office not long ago an opera book I had never seen before. It tells about just one opera, and it doesn't have little musical examples in it, but I fell in love with it at first sight.

It is a comic-book retelling the story of [Bizet's] *Carmen*. No publisher's imprint legitimizes it. It is not in color. But in sixteen pages it does tell, in words and pictures, the story of the opera.

On the front are pictures of the main character—Carmen, a Vilma Banky sort of girl badly in need of a Toni; Don José, a clean-cut, space-cadet type; Micaëla, petite and pretty; Escamillo, triangular of features and with a hard mouth; and Captain Zuniga, porcine and heavy-jowled old Zuniga, just like at the Metropolitan. Inside ("Seville, Spain, in 1920") . . . it is the noon hour . . . they change a little bit. Carmen is prettier; Micaëla more self-assured, almost like the forward young woman of Tyrone Guthrie's direction at the Metropolitan; José a blonde instead of a brunette, to start, but changes back and forth all the way through. The last is the only really disturbing artistic feature. Blonde-Spanish Micaëlas are a commonplace in opera, but José always seem to turn out dark, or at least not kaleidoscopic.

The story gets under way fast, with the customary cutting of Morales' aria. The dialogue, most of which is made up of colloquializations of the libretto, is no worse than most comic-book palaver, and it is certainly several cuts better than lots of English singing translations. Carmen, for instance, gets through her first appearance with admirable economy and directness. "Did someone call my name?" she says, "Then here I am." "Love you?" she goes on in the next frame, "Hah! perhaps tomorrow, but not now!" Making with the castanets (it looks like) at Don José, she says: "But if I ever fall in love with you . . . beware. And if I love you . . . and you love me not . . . BEWARE!"

Any kiddie who can read should be able to get that, and it might help a good many more adults to get the pitch than a libretto that says something about "Love thou are a wilful wildbird." Maybe

they should sell the comic books in the opera house lobby.

The stage directions are sometimes impossible, as they say, of fulfillment — "Seated at his post, Captain Zuniga approaches Don José," but the story *does* get told. Then there are the pictures. If only they were in color.

Douthitt-Graveure?

Shortly after the issue in which we talked about the legendary existence (existences) of Louis Graveure, who was (was not) born and did (did not) sing as Wilfred Douthitt, a letter from Mr. Graveure to Carl E. Lindstrom (Conn.) *Times*, answering what he apparently considered slurs against his good name, or names.

After dismissing the story as "uninteresting and boring," Mr. Graveure launched into a polemic against, explanation of, reminiscence over, complaint about, and (as far as I could make out) denial of his Douthitt existence. His answer ran to well over a column and a half of newsprint, ending with "... the question you raised is not to be discussed shortly with 'Yes' or 'No' as perhaps you desired.

"For the other information you request: I am teaching privately in Baltimore. I am married and have a little daughter seven years old, named Viola. We live in the country where we can ride to the hunt.

Sincerely,
Louis Graveure."

It all makes one wonder. Curiouser and curiously.

Atomic Music

Atomic music has arrived. On March 19, the Oak Ridge Symphony, with Waldo Cohn conducting, gave the first performance of Arthur Roberts' *Overture for the Dedication of a Nuclear Reactor*. As might be expected, the composer is attached, as a nuclear physicist, to the Oak Ridge National Laboratory. Mr. Cohn is a biochemist.

The composer, who is a graduate of the University of Rochester and the Manhattan School of Music, regards *Overture for the Dedication of a Nuclear Reactor* as one of his more serious compositions and wants it to stand on its merits as music, without prejudice one way or the other because of its "undercurrent of scientific humor."

The work's themes all represent materials and atomic reactions, but the score has been carefully

marked "Unclassified." The musical materials are programmatic: A E C (Atomic Energy Commission), 6 C 12 (Sixth element on periodic table—carbon weight: 12), 92-235 (92nd element on the periodic table—Uranium), and 94-239 (Plutonium). That takes care of the pile construction; the numbers are scale steps. Or something.

The formal structure has four major divisions: Design (a slow introduction), Construction (a scherzo), Initial Operation (a long Bolero-like crescendo), and Final Report (a slow coda, in which some slight design modifications are introduced).

In the third section quite a lot happens when the pile goes critical. The 92-235 theme goes through some transmutations until it becomes 94-239. This change is accompanied by increasingly rapid operation of a BF₃ theme (Boron tri-Fluoride) in the woodwinds (B flat-F-F-F) and is, according to the composer, "terminated at the end [Where else? What is scientific language coming to!] by a 'scram' for which I found it expedient to use Cadmium (C-D)."

The performance was preceded by a lecture, complete with blackboard, by Herbert Pomerance, nuclear physicist and cellist. And to think that composers used to get their kicks by composing simple little variations on B-A-C-H.

Tempo Dolinte

The long—almost twenty-year—ballet partnership of Alicia Markova and Anton Dolin is at an end. "I am not going back to his ballet company in London," she said, "and I don't think I shall ever be dancing with him again. A row? Just a matter of Mr. Dolin wanting what he wants, and I wanting something else."

In London, Mr. Dolin said: "I am sorry that Markova is not dancing. But the ballet must continue."

And continue it undoubtedly will, if Mr. Dolin's intrepidity last fall is a sample of his spirit.

On tour with the Markova-Dolin Ballet (which apparently during that period consisted of Markova and Dolin and nobody else) Miss Markova injured her foot. She was supposed to dance *The Dying Swan* for an audience in the Empire Theatre, Sunderland, deep in the British theatrical provinces.

Bravely (shall we say?) Mr. Dolin girded his loins in a ballerina's tutu, strapped his feet into a ballerina's toe-shoes, and went

on in her place—ever faithful to *The Art*. Amazing foresight on his part to have provided himself with tutu and toe-shoes large enough to fit him.

Maybe now he will make *The Dying Swan* a regular part of his repertoire. Dolin in a tutu should be a sellout in New York. After all, Bert Savoy did pretty well in his time.

Best Available

If anybody doubts that the music business is in a mad rush they should be convinced by the saga of the Dec. 22 matinee performance of *Fledermaus* at the Metropolitan and the Dec. 22 Philadelphia Orchestra concert in the Philadelphia Academy of Music.

The *Fledermaus* performance had two conductors—Eugene Ormandy for the first two acts and Josef Blatter for the third. Reason: Mr. Ormandy had to end his guest appearance and hurry off to Philadelphia. There were no taxicabs handy to take him and Mrs. Ormandy to Pennsylvania Station, but they finally hitched a ride from the driver of a pharmaceutical company's truck that happened to be passing the stage entrance and persuaded him (at baton-point, you might say) to drive them the six blocks.

Another case of unconventional transportation was that of David Lloyd, who hired an ambulance to take him from Montreal to Boston in time for the New England Opera Theatre's Jan. 13 performance of *Albert Herring*. Mr. Lloyd's performance in Montreal ended at 11:30, an hour when neither plane nor train transportation was available. The 350-mile trip cost him \$195, but he slept all the way.

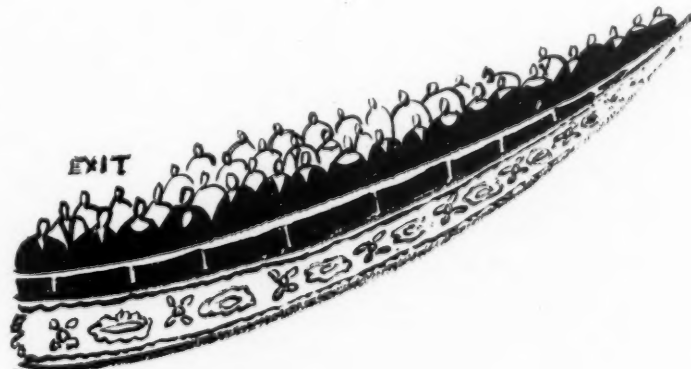
Lest the reader think that Mr. Lloyd pampered himself unduly, it should be noted that he has only just celebrated his eighth birthday. He was born on Feb. 29, 1920. Figure it out yourself.

One more addition (an omnibus one) to the list of touring vicissitudes concerns a recital Lanny Ross gave earlier this season in Tulsa. To begin with the piano pedal squeaked. He tripped on a loose board in full view of the audience. Then, at the beginning of the *Soliloquy* from Rodgers' *Carousel* (which he had led up to with a little talk designed to put the audience in a serious mood) the plaster fell. Imperturbability is a virtue.

Tit-bits

- Quote without comment: "This discussion of the Schubert symphonies is beginning to bore me . . . (signed) Abba Bogin."
- When Eleanor Steber appeared as a guest on *Twenty Questions*, a WOR quiz program, she talked about *Così Fan Tutte*, "or, to give it its English subtitle, *All Women Do It*."
- According to Robert C. Stebbins, in his *Amphibians of North America*, the spadefoot (a kind of burrowing toad) baas like a sheep, in G major. If you hear a spadefoot baaing in E minor stay away from him; he must be a neurotic one.

Mephisto



Hess Soloist With Kubelik In Chicago Mozart Series

SIX concertos by Mozart provided the programs for the appearances of Myra Hess as soloist with the Chicago Symphony, in the Thursday-Friday program on Feb. 21 and 22 and the Tuesday program on Feb. 26. For beautiful playing upon the part of both soloist and orchestra, conducted by Rafael Kubelik, these were remarkable experiences. Yet for all the diversity in treatment of material in a set form, even three Mozart concertos did not make a well-balanced program.

On Feb. 28 and 29, Mr. Kubelik conducted the orchestra in Rudolph Ganz's Symphonic Overture to an Unwritten Comedy, Laughter. . . . Yet Love, and William Walton's Violin Concerto, with John Weicher, the concertmaster, as soloist. In the concerto the conductor showed a lively appreciation for the long, sweeping lyric lines of the first movement and the gypsy-like intensity of the second. Unfortunately, Mr. Weicher seemed incapable of sharing this enthusiasm.

The March 6 and 7 concerts included Suk's Music of Mourning, played in memory of the late Edward Collins; Launy Gröndahl's Bassoon Concerto, with Leonard Sharrow as soloist; Felix Borowski's Second Symphony, commemorating the composer's eightieth birthday (on March 10); Schumann's Piano Concerto, with Moura Lympany as soloist; and the Overture to Wagner's Tannhäuser. Separately the ingredients were excellent; only the mixture was indigestible.

In Arthur Grumiaux, Mr. Kubelik presented one of the finest new soloists of the symphony season. The violinist's first appearance, on March 11, was in Bartók's concerto. His tone was both large and warm, and his appreciation of the architectural structure was well projected. This taut music was evidently relished by Mr. Kubelik, who conducted it with conviction. On March 13 and 14, Mr. Grumiaux was heard in Mozart's G major Concerto, K. 216, which he played with purity, joy, and delicacy. The remainder of the program included the premiere here of Guillaume Landré's Third Symphony. Eclectic in style, it is an effective and dramatic work of fine extended lyricism, rhythmic vitality, and tightly knit form.

Bruno Walter appeared as the only guest conductor this season, conducting for four of the six weeks during which Mr. Kubelik was filling European engagements. For his first program, on Jan. 10 and 11, he chose Haydn's joyous D major Symphony (B. & H. 10), Strauss's Death and Transfiguration, and Schumann's First Symphony. Despite some ragged playing in the violin section, there was an over-all sparkle and lustre to the presentations.

Mr. Walter conducted a superb performance of Bruckner's Eighth Symphony, on Jan. 17 and 18. The orchestra produced majestic sounds, and the great, sprawling length of the work took on form and cogency.

George Schick, assistant conductor, directed the concerts on Jan. 24 and 25, with Zino Francescatti as soloist in Prokofiev's Second Violin Concerto, and that on Jan. 29, with Abbey Simon as soloist in Brahms's Second Piano Concerto. Both artists deserved far better support from the orchestra than they received.

Mr. Schick did some of his best

conducting in a concert version of Bartók's one-act opera Bluebeard's Castle, on Jan. 31 and Feb. 1. Regina Resnik, soprano, and George London, bass-baritone, were the soloists. It is a powerful, sustained work, and the lack of dramatic stage action, which hinders its presentation in the theatre, is no detriment to a concert performance. It was sung in a free-verse revision by Millard Binyon of Otto Gombosi's translation from the Hungarian.

Mr. Walter returned for the Feb. 7 and 8 program, to work his familiar magic with the orchestra in a performance of Mahler's Fourth Symphony. The instrumentalists and the soprano soloist, Nancy Carr, seemed to catch the spirit of dedication emanating from the podium.

The following week, in an all-Verdi program, Mr. Walter paired the convent scene from La Forza del Destino with the Manzoni Requiem. The Requiem was given a well-rounded reading by the four fine soloists (Zinka Milanov, Elena Nikolaidi, David Pelleri, and Cesare Siepi) and the proficient Northwestern University choral organizations under the knowing hand of the conductor.

On Dec. 20 and 21, Mr. Kubelik presented the first performance here of Dvorak's Piano Concerto, with Rudolf Firkusny as soloist. Despite an excellent job upon the part of the performers, the work remains best left in oblivion. Yet another sally into infrequently played music was Bruckner's Fourth Symphony. It seems so rambling and long-winded it succeeds only in obscuring what it has to say.

The program of Dec. 27 and 28 took a lively turn with the vivacious person and playing of Nicole Henriot in Ravel's G major Piano Concerto. The sparkle and rhythmic verve of her performance were infectious.

Ida Haendel was soloist in Sibelius' Violin Concerto in the Jan. 3 and 4 program, giving a conscientious and competent performance that lacked warmth. Some of Mr. Kubelik's best conducting of a symphonic work was heard in the following presentation of Mahler's First Symphony—notable of its heart and understanding of the composer's intent.

Ballet Theatre's engagement at the Civic Opera House from Dec. 27 to Jan. 6 was something of a disappointment to Chicagoans who have come to expect first-grade entertainment from this troupe. The Metropolitan Opera's touring company of Fledermaus filled a two-week engagement at the Civic Opera House, beginning Jan. 7. In several ways it was a better and more consistent show than that given here by its parent organization last spring.

Josef Marais and Miranda, ballad singers, gave their first performance in the city at Fullerton Hall on Jan. 9. Their manner of presentation was so consistently fresh and entertaining that the long program sped by all too fast. Julian Olevisky, one of the most talented of younger violinists, provided one of the exciting recitals of the season at Orchestra Hall, on Jan. 29. His big, warm tone sometimes appeared to overwhelm the musician in him, but his excesses were minor flaws.

The St. Louis Symphony's two-day stand at Orchestra Hall, on Feb. 2 and 3, did little to add artistic stature to Vladimir Golschmann, the conductor, but there was a general improvement in the orchestra's sound as an



AWARD WINNER

At the Mu Phi Epsilon program in the WNYC American Music Festival, the sorority presented the station with an Award of Merit, accepted by Herman Neuman (second from right), music director. With him are John Wummer, flutist; Jean Madeira, mezzo-soprano; Francis Madeira, pianist

ensemble. Tosy Spivakovsky, violin soloist on both occasions—first in the Beethoven and then in the Brahms concerto—was guilty of more than an average amount of bad intonation and extra-musical noises.

At Fullerton Hall on Feb. 2 and 3, the Budapest Quartet gave performances polished to a fine glow. Muriel Kerr presented a piano recital in Orchestra Hall on Feb. 5, demonstrating her ability to make the piano sing in a beautiful, simple lyric line. Thaddeus Kozuch's Fullerton Hall recital on Feb. 6 was another milestone in a capable young pianist's career. His work was intelligent and highly musical, his interpretation of unhackneyed scores fresh and often eloquent.

The debut here of the New Music String Quartet, at Fullerton Hall on Feb. 9, must be reckoned one of the happiest events of the season. For beauty of tone, there has been no quartet heard here in recent years to surpass it. A capacity house was on hand to hear Andrés Segovia in his Orchestra Hall recital on Feb. 10. The guitarist's playing seemed as fresh and young as ever. That same evening Bronislav Gimpel appeared at Fullerton Hall. For part of the recital the violinist's tone acquired beauty as well as size; at other times it was less satisfactory in quality.

Robert Wallenborn, Chicago-born pianist, returned for his first appearance here in well over ten years, at Kimball Hall on Feb. 11. His technical maturity was unassailable, and the most difficult passages were tossed off with a minimum of body motion.

The Siegel Chamber Music Players began their season by presenting the Berkshire Quartet and Clara Siegel in Toch's Piano Quintet and Franck's Piano Quintet. The quartet played with sensitivity to line and phrase, and Miss Siegel, founder of the sponsoring organization, gave a brilliant account of the virtuoso piano parts. Reginald Kell, clarinetist, and Virginia Parker, soprano, presented a joint concert at Orchestra Hall on Feb. 19. Both artists were at their best in a group that combined their talents. Later that evening in the same hall, the Civic Orchestra, conducted by George Schick, had as its guest artist Jean Stern, a pianist of small years but big talent. She was heard in Beethoven's Fourth Concerto.

A recent union ruling prohibits all radio musicians in Class A jobs from playing any outside engagements. In effect, this ruling severely curtails or even stops the activities of all Chicago's major chamber-music groups. A last minute reprieve from the union permitted the Fine Arts Quartet to

present its third program of the season, as an exception, at Thorne Hall on Feb. 20. The four artists played with beauty and perceptivity and were later joined by Reginald Kell in Arthur Bliss's Clarinet Quintet. Zest and inner conviction, a sense of poetry and musical line were in the piano playing of Mary Sauer, heard at Kimball Hall on Feb. 29.

In her recital at Orchestra Hall on March 2, Myra Hess played three sonatas—by Schubert, Brahms, and Beethoven—and made it an occasion of moving eloquence. The Virtuosi di Roma appeared at Orchestra Hall on March 3. The brilliance, polish, and balance of the group made listening to their program of early music a completely pleasurable experience. Two of Chicago's finest young singers, Lillian Chookasian, contralto, and Donald Gramm, baritone, were presented in the last of the current Twilight Concerts, at Orchestra Hall on March 4. Miss Chookasian has expanded the upper range of her voice, and it had a shining, liquid quality and fluency in movement.

During the course of his Orchestra Hall appearance on March 9, Jascha Heifetz, through superlative musicianship came close to making Saint-Saëns' First Violin Sonata sound like a great piece of music. For their second concert of the season the Siegel Chamber Music Players presented a sonata recital, at Fullerton Hall on March 12, by Miss Siegel and Daniel Sidenberg, cellist.

Appearances at Orchestra Hall have been made by the Philadelphia Orchestra; Alexander Uninsky, Miriam Wagner, and Aldo Ciccolini, pianists; Yehudi Menuhin, violinist; Dorothy Maynor, soprano; Raya Garbousova, cellist, with Ernst Levy, pianist; Gerard Souzay, baritone. Larry Walz, pianist, gave a program in Kimball Hall and Felix Ganz, pianist, one in Fullerton Hall.

—LOUIS O. PALMER

Furtwangler Chosen To Lead Berlin Philharmonic

BERLIN.—Wilhelm Furtwängler has been appointed permanent conductor of the Berlin Philharmonic. He is scheduled to conduct seventeen concerts annually.

Philadelphia Orchestra Names Assistant Conductor

PHILADELPHIA.—The Philadelphia Orchestra has appointed William R. Smith assistant conductor, beginning next season. He will specialize in the supervision of choral activities.

New York City Ballet Begins Five-Week Season

By ROBERT SABIN

THE New York City Ballet opened a five-week season at the City Center on Feb. 12 with four familiar works from its repertoire—William Dollar's *The Duel*, Antonio Tudor's *Lilac Garden*, George Balanchine's *Swan Lake*, and Jerome Robbins' *The Pied Piper*. Since the company had already offered two seasons since summer, one in September and the other in November and December, this occasion seemed more like a resumption of activities than a new season.

The most marked advance in performance over the last season was to be noted in Tudor's *Lilac Garden*, which was danced with a unity of style and intensity of dramatic atmosphere it did not possess when it was first introduced into the repertoire. Nora Kaye, Hugh Laing, and Antonio Tudor are old hands at this ballet, but Tanaquil LeClercq, a newcomer to it, has now worked out a conception of the role of *The Woman in His Past* that is the most original I have seen. She makes the woman less pathetic than angry, desperate, and resentful. Her movement is still perhaps too percussive in quality, but it is basically right in style and almost terrifying to watch. Mr. Tudor and Miss LeClercq brought off the difficult and dramatically significant lifts superbly.

Miss Kaye and Mr. Laing made the tragedy of Caroline and Her Lover as poignant as ever. Their performances in this work ranked with the greatest dramatic dancing of our time. The supporting dancers in the roles of the Guests had acquired a more sensitive response to the lyric and dramatic aspects of Tudor's choreography. Most of them moved with dream-like ease and elegance. *Lilac Garden* is now one of the strongest works in the company's repertoire.

Edmund Wall was again the Piper (the soloist in Aaron Copland's *Concerto for Clarinet and String Orchestra*) in the Robbins ballet. Diana Adams, with Nicholas Magallanes as a partner, was a dream of loveliness in the classic adagio section of the opening. Janet Reed, with Todd Bolender as a partner, was again a diminutive cyclone in her gamine role. Jillana and Roy Tobias, Barbara Bocher and Herbert Bliss, and Tanaquil LeClercq and Mr. Robbins himself all worked manfully to make the ballet go, and they succeeded, as far as the audience was concerned. To my regret, I still find this hit piece a patchy, strident, repetitious bore. There are brilliant sections, borrowed from previous Robbins ballets, but there is no line or unity in the work. The music was not a happy choice for a dance score, for it is also somewhat scrappy in its development and style.

Melissa Hayden was dynamic as ever in *The Duel*, but Francisco Moncion was not in good technical form, nor could one say much for Walter Georgov, Michael Maule, and Shaun O'Brien as the other warriors. *The Duel* is not wearing too well, despite Miss Hayden's magnificent performance.

Maria Tallchief and André Eglevsky took the honors in the *Swan Lake* performance. They brought to it the finished virtuosity and assurance that make the work glow. The corps was nervous and occasionally inaccurate at this performance, and Patricia Wilde

and Yvonne Mounsey were not in their best form in the solos. Leon Barzin was hasty and erratic in his *Swan Lake* tempos, but steadier in the other scores.

The Pied Piper, Feb. 13

Jerome Robbins' *The Pied Piper* was the closest thing to a novelty—and the weakest work—in the second evening of the New York City Ballet season. It was fun to see it once, but mainly to see how handsome the backwall of the City Center can look if lighted by Jean Rosenthal. The choreography gives fine opportunities for Mr. Robbins, Diana Adams, Hugh Laing, Herbert Bliss, Janet Reed—above all—and others to work out in public. But Copland's *Clarinet Concerto* has so little to do with dancing that the whole idea seems terribly contrived and far too cute-cute for repeated observation.

Serenade opened the program in a delicate, lovely performance, with Miss Reed, Yvonne Mounsey, Patricia Wilde, Melissa Hayden, and Miss Adams in the central roles. The Balanchine work, incidentally, had been recostumed by Karinska—again.

Maria Tallchief was as the Prince, with Francisco Moncion as the Prince and Miss Adams as his bride. The evening closed with his *La Valse*, which with Tanaquil LeClercq and Nicholas Magallanes as its protagonists, gains in stature with each re-viewing.

—J. H., Jr.

Ballade, Feb. 14

Jerome Robbins' newest ballet, given its world premiere on this occasion, is an elusive mood-piece performed by eight dancers to Debussy's flute solo *Syrinx* (which comes at both the beginning and the end) and Ernest Ansermet's transcription of Debussy's *Six Epigraphes Antiques*.

The rising curtain reveals a backdrop, by Boris Aronson, of forbidding clouds illuminated by a stylized moon, seen at first through falling snow. Seven of the dancers, in costumes whose design and color values suggest a harlequinade by Picasso, are sprawled, inert as rag dolls, on old-fashioned wire-backed chairs of the sort found in soda fountains and drug stores a generation ago. A figure with a bunch of colored balloons (Brooks Jackson) enters, and attaches a balloon to the back of each chair.

The balloons evidently possess a life-giving quality, for one by one the dancers are brought to life by them. At this point the music of the *Epigraphes Antiques* begins, and the main body of the ballet consists of a series of variations—for group, solo, and duo—to the six pieces. The two group dances, which come first and last, are fragmentary in construction and not especially persuasive. In the pieces conceived for individual dancers, however, Mr. Robbins' fancy is at its best. To be sure, only his own subconscious can explain what real relationship there may be between a mock-oriental, nautch-like dance (brilliantly performed by Nora Kaye), a Coppelia-like duet in which Roy Tobias is dismayed to discover that the enchanting Janet Reed is a doll with a heart of real sawdust, and a dance of terror and conservation in which Tanaquil LeClercq makes a variety

Diana Adams as Iseult, Francisco Moncion as King Mark, Jacques d'Amboise as Tristan, in Ashton's new ballet, *Picnic at Tintagel*



Melton-Pippin

of symbolic gestures that are not intelligible to the layman. But this precipitation of Mr. Robbins' subconscious somehow makes sense, and he has communicated a strange but affecting sense of nostalgia in terms that are emotionally and stylistically unified. The ballet reaches its formal completion with a skilful recapitulation of the opening material, in which the balloon-man collects all the balloons except the one he gave to Miss LeClercq, who has released hers into the flies in the course of her solo dance. The work ends on an interesting asymmetrical note, since Miss LeClercq, having no balloon to return, is not deanimated like her companions, but is left alive and bewildered after the others have slumped down in their wire-backed chairs. *Ballade* is no mere assemblage of Robbins tricks and capers like *The Pied Piper*. It is a single and serious conception, and although I should be hard put to it to support my judgment with intellectual arguments, it strikes me as a genuine success.

Elsewhere the program, conducted by Leon Barzin, contained the Balanchine *Concerto Barocco*, expertly danced by Maria Tallchief, Diana Adams, and Nicholas Magallanes, with Hugo Fiorato and Henry Siegel as violinists in the *Concerto for Two Violins*; Miss Tallchief, André Eglevsky, and Melissa Hayden in a performance of the Minkus-Balanchine *Pas de Trois* made diverting by the collusion of Miss LeClercq's balloon, which sank from the flies and took part in all the choreography; and the greatly tightened and brightened new version of Ruthanna Boris' Louis Moreau Gottschalk period-piece, *Cakewalk*, to which Miss Reed, Patricia Wilde, Yvonne Mounsey, Frank Hobi, and Herbert Bliss made adroit contributions.

—C. S.

Ballade Repeated, Feb. 17, 2:30

Jerome Robbins' *Ballade*, which had its premiere on Feb. 14, was repeated at this matinee. It is slow in getting under way, underlit, and badly costumed, but it contains some fascinating choreography. Nora Kaye's solo is superb; Janet Reed's pas de deux with Roy Tobias is deeply touching; and the trio for three men is brilliant. The whole cast performed it in inspired fashion.

The program opened with *Swan Lake*, with Maria Tallchief and André Eglevsky in the leading roles. A *La Française*, with Melissa Hayden, Miss Reed, and Mr. Eglevsky was tossed off in sparkling styles, and the company proved that this whole matinee was under a good star by giving one of its most poignant performances of *La Valse* thus far. Tanaquil Le-

Clercq and Diana Adams, especially, were nothing short of magnificent. And what a ballet! The more one sees it, the more absorbing it becomes.

—R. S.

Age of Anxiety, Feb. 17

The first performances this season of Robbins' *Age of Anxiety* and of Balanchine's *Bourrée Fantasque* were the second half of a bill that also included *Concerto Barocco* and *Lilac Garden*. In *Age of Anxiety*, Mr. Robbins, Melissa Hayden, Todd Bolender, and Francisco Moncion danced the principal roles. Together with splendid ensemble work, the quartet's fine dancing made a memorable experience of the ballet. It was taut, controlled, passionate, and inspired, throughout shifting moods and dramatic high levels. Jean Rosenthal's superb lighting and the musical elements of the work assisted in an over-all impression of artistic achievement. Leon Barzin conducted, as he did for the remainder of the evening, and Nicholas Kopeikine was piano soloist in the Bernstein score.

Bourrée Fantasque brought familiar couples to the gay procession—Tanaquil LeClercq and Mr. Robbins; Maria Tallchief and Nicholas Magallanes; and Janet Reed and Herbert Bliss. In *Lilac Garden*, Brooks Jackson danced the part usually taken by Antony Tudor, and the other principals were Nora Kaye, Miss LeClercq, and Hugh Laing. Principals in *Concerto Barocco* were Miss Tallchief, Mr. Magallanes, and Diana Adams.

—Q. E.

Caracole, Feb. 19

The second novelty of the New York City Ballet Company season bore the working title *Divertissement Classique*, but two days before the premiere George Balanchine, its choreographer, decided that the work should be known as *Caracole*. This word, an addition to the vocabulary of many members of the audience, is a technical term used in riding academies to indicate a half-turn to the right or the left—or, "more loosely, a turning, twisting, or zigzag course." The program note, which indicated that the program editor possesses a dictionary (Webster's), also explained that "caracole" is a French word apparently derived from the latin "conchylium," meaning snail and conch.

There were no snails or conches in the new ballets, and very little zig-zagging. It is precisely what its working title implied, a set of Balanchine classic patterns imposed upon a classical score—Mozart's *Divertimento* in B flat major, K. 287. Taken by itself, the new ballet is cleanly de-

(Continued on page 32)

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The Coming-of-Age Of the Record Industry

WITH the reissuing of Felix Weingartner's historic recordings of the nine Beethoven symphonies, originally produced in connection with the Beethoven anniversary year in 1927, Columbia Records, Inc., is celebrating, informally and without fanfare, the rounding out in the record industry of a quarter-century of development in the field of serious music. Until the Weingartner recordings were released, it was impossible to obtain recordings of complete symphonies. The epoch-making experiment of placing the Beethoven symphonies on the market (and soon afterward the four of Brahms, also conducted by Weingartner) coincided with the development of electrical recording, which provided for the first time a means of capturing relatively undistorted orchestral tone. The Weingartner records met with an eager response. Within a short time the other record manufacturers jumped on the band wagon, and for fifteen years the production of symphonic records proceeded at a constant crescendo. Rather abruptly, however, the record business seemed to reach the saturation point. Symphonic albums continued to be expensive, and those who collected them too eagerly were confronted with the problem of providing sufficient shelf space to house a large number of four-, five-, and six-disc symphonic albums.

With the development of the 33 1/3 rpm long-playing record and its extensive marketing four years ago, however, the industry took a new lease on life. The contents of five or six old-fashioned discs could now be contained on a single one. The development of vinylite and other synthetic materials eliminated breakage and furnished a playing surface almost wholly free from needle noise. New methods of recording increased the frequency range captured by the engineers, and improved the truthfulness of the musical sound. New types of pickups, amplifiers, and permanent needles made a higher quality of reproduction available to the phonograph-owner of moderate means. And, above all else, the cost of owning a large-scale musical work on records was reduced by a half or two-thirds.

Today the record industry is perhaps healthier than it has ever been before. In addition to such large corporations as Columbia and RCA Victor, half a hundred smaller companies are issuing a flood of recordings covering almost every phase of both familiar and unfamiliar music. Contemporary music is finally obtaining a hearing on records. There is a tremendous boom in full-length opera recordings, for the average opera can be put on two or three discs, and even Parsifal requires only six.

The upshot of the whole development is that the record manufacturers are now performing a genuine public service by making available on a scale undreamed of in the lushest days of 78-rpm albums the whole great treasury of music past and present. After 25 years, the record industry has attained full maturity. We congratulate it on the discovery—which the concert business has not entirely made even yet—that the interests of art and the interests of commerce may be made to coincide.

Letters to the Editor

TO THE EDITOR:

As manager of the Portland Symphony, I was particularly interested in your editorial concerning

the Detroit Symphony. I should like to add a few comments from the point of view of a manager attempting to keep an orchestra going in a community that does not have a vast industrial activity comparable to that of Detroit.

Your analysis of the basic financial problems of a symphony orchestra is extremely succinct and accurate. Your comment that the Detroit Symphony is the first orchestra, with the possible exception of the Minneapolis Symphony, to attempt to take advantage of tax-exempt contributions from corporations is not entirely accurate.

Many other orchestras have based corporate solicitation on this point, as we do, here in Portland and as I know many orchestras in Texas have been doing in recent years. As a matter of fact, I am reasonably sure that the existence of two strong symphony orchestras in the state of Texas at the present time is due to corporate contributions from cattle and oil wealth.

Here in Portland we do not have a highly concentrated corporate wealth; we have had to depend to a very large degree upon relatively small contributions to keep our orchestra going, even on a modest \$150,000 a year budget. We are currently raising around \$55,000 from outright contributions, ranging up to \$2,500, and depending upon over a thousand individual contributors to meet this sum. In the larger sums, in particular, nearly all of our contributions are from corporations. But it should be remembered that we must compete with the Red Cross, March of Dimes, Community Chest, and other worthy charitable and cultural projects for its share of the fifteen per cent of corporate profits that can be contributed.

Moreover, frankly speaking, a lot of our local corporate wealth has yet to be educated to the kind of cultural responsibility that motivated the truly amazing financing of the Detroit Symphony—this despite the fact that the Portland Symphony was out of operation for nine seasons from 1938 to 1947, and that the Orchestra nearly went under again in 1949.

At the present time, we are looking to another source for our financial backlog, and on May 16 the Portland municipal ballot will carry a proposed tax levy of 15/100 of a mill for the support of our orchestra, a junior symphony, and summer band concerts. If this carries, it will give us a small measure of financial security and make possible an expansion of our budget to around \$200,000 a year. For this we will risk a certain degree of political control and a greater responsiveness, for good and ill, to public pressures. We feel that it is the only way an orchestra in this city can survive.

It is interesting to note that the three Foundations, including the Ford Foundation, are contributing to the financing of the Detroit Symphony. Unfortunately, this is a unique situation, and I very much doubt that the Ford Foundation, for instance, would assist orchestras outside of Detroit, where the Ford family has a definite personal interest in the orchestra. It should likewise be noted that large corporations, such as General Motors and others that must be contributing to the success of the Detroit Symphony, do nothing for symphony orchestras outside of Detroit, despite the fact that their markets are nation-wide. Very few national corporations accept any responsibility for the local cultural and charitable organizations in the cities in which they seek consumer support.

The entire matter of symphony orchestra financing is one that is becoming increasingly pressing for a great deal of the maintenance of our instrumental musical standards on a nationwide basis depends directly upon stable support of the symphony orchestras throughout the country, which, except for the very limited employment of musicians by motion pictures and the radio, provide the only professional incentives for serious music making outside the virtuoso concert field. In this sense, the hard working local symphony boards throughout the country are making a very real contribution to our musical life, over and above the mere presentation of live music in their own communities.

PHIL HART
Portland, Ore.

TO THE EDITOR:

On page 24 of your Dec. 1 issue is an article by Marjory M. Fisher under the headline "San Francisco Hears Quartet Series." When speaking of the recital by the Griller Quartet, Miss Fisher states that Arthur Bliss's Second Quartet was being given its American premiere.

I do not know when this fine work was given its American premiere, but I can state unqualifiedly that it was played by the Griller Quartet on Jan. 26, 1951, in the Coolidge Auditorium of the Library of Congress, Washington, D. C. It enjoyed a rather widespread audience in view of the fact that the entire program was broadcast by Radio Station WGMS-FM.

RANDOLPH S. ROTHSCHILD
Baltimore

Musical Americana

A BACK ailment forced **Sir Thomas Beecham** to cancel the final four concerts in his recent American tour. His physicians said that the ailment, while painful, was not serious. **Geraldine Farrar** celebrated her seventieth birthday on Feb. 28 at her home in Ridgefield, Conn. **Ramon Vinay** will open the seasons of both the Bayreuth and Salzburg festivals in July. He is scheduled to sing five performances as Tristan in the German festival and five as Otello in the Austrian one. It will be necessary for him to commute between the two cities to fulfill both commitments.

Claudio Arrau, who is playing recitals in Havana, Caracas, and Bogotá this month, will go to Europe on April 10 where, in addition to giving concerts in Paris, Italy, and Holland, he will play all of the Beethoven sonatas in London during May and June. **Lillian Moore** gave dance recitals in Virginia, North Carolina, Tennessee, Mississippi, Alabama, and Georgia during February.

Jacques de Menasce and **Robert Quattrocchi** recently participated in an American composers' concert sponsored in Paris by the United States Embassy. Music by Mr. De Menasce, **Louis Gruenberg**, **Frederick Jacobi**, and **Roger Sessions** was included in the program. **Pierre Fournier**, who is playing 33 concerts in South America and eighty in Europe this season, will also play in Turkey and South Africa in June. During the summer he is scheduled to play five concerts at the Edinburgh Festival and to appear in the Engadine Festival.

Louis Kaufman played Mendelssohn's Violin Concerto in E minor with the Seattle Symphony on March 13, the 107th anniversary of its first performance, which was given by Ferdinand David in Leipzig. On March 30 **Richard Ellsasser** is appearing as soloist with the Pasadena Civic Symphony. During the past two months he has played recitals in Louisiana, Georgia, New York, Ohio, Iowa, Arizona, and California.

William Masselos, who played at Harvard University during the early part of this month, will be the soloist with the New York Philharmonic-Symphony on April 5. Earlier in the season his concert tour took him from Montreal to Albuquerque.

Following her appearance with the New York Philharmonic-Symphony in Brahms's A German Requiem, on Sunday afternoon March 16, **Nadine Conner** was honored at a party celebrating the tenth anniversary of her debut as a soloist with the Philharmonic-Symphony as well as the tenth anniversary of her debut with the Metropolitan Opera Company. **Risë Stevens**, **Frances Magnes**, and **Pierre Sancan** appeared in a recital at the Waldorf-Astoria Hotel on March 7 for the benefit of the National Music League. Mr. Sancan is appearing in the United States as the result of an exchange of artists arranged by the National Music League and the Jeunesses Musicales de France. **Maurice Van Praag**, personnel manager of the New York Philharmonic-Symphony since 1922, will retire from active duty at the end of the current season. He joined the Philharmonic in 1916 as a horn player.

The wedding date of **Roberta Peters** and **Robert Merrill** is set for March 30. On March 2 **Giulio Gari** married **Gloria Fontaine** in New York. A summer wedding is being planned by **Patrice Munsel** and **Robert C. C. Schuler**, whose engagement was announced recently. **Giuseppe di Stefano** became the father of a son on Feb. 16. The young man will be known as Giuseppe, Jr.

The 1952-53 Rotary Foundation Fellowship for advanced study abroad was awarded to **Jean Geis**. She expects to study at the National Conservatory in Paris. Pope Pius XII has honored the **Reverend Franz Wagner**, director of the **Trapp Family Singers**, by designating him a Papal Chamberlain with the title of monsignor.

Great Britain is going to hear several American musicians within the next few months. On March 28 **André Kostelanetz** leaves for England to conduct the Royal Philharmonic in London and several other cities, including Birmingham, Bristol, and Cardiff. Following a six-week tour of the United States, **Jacques Abram** flew back to London on March 15 to make his debut with the same orchestra at Albert Hall. In May, Mr. Abram will leave England to go to Holland for engagements with the Radio Philharmonic Orchestra in Hilversum and the Harlem Philharmonic. On April 10 **Burl Ives** will open the International Celebrity Festival at the Royal Festival Hall in London with a recital of folksongs and ballads. **Theodor Uppman** will return to England this spring to sing again at Covent Garden. He will appear in Billy Budd, The Magic Flute, and La Bohème.

In a concert given by the National Gallery Orchestra, under the direction of **Richard Bales**, **Konrad Wolff** was soloist in a Mozart piano concerto.



Ezio Pinza as Fiesco, Lawrence Tibbett as Boccanegra, and Maria Müller as Amelia, in the American premiere of Simon Boccanegra, at the Metropolitan Opera in 1932



Carlo Edwards

WHAT THEY READ TWENTY YEARS AGO

A New Spanish Discoverer

Manuel de Falla is composing an oratorio, *The Atlante*, in three sections—*The Conflagration in the Pyrenees*, *The Romance of Queen Isabella la Católica*, and *Chorus of Grecian Concepts*, with a finale celebrating the discovery of America.

Different Kind of Pump Priming

The Municipal Council of Paris has voted a subsidy of 1,500,000 francs to be divided among the four national theatres, which include the Opéra and the Opéra-Comique. The former will receive 600,000 francs (\$24,000), and the latter 400,000 francs (\$16,000). This act may be taken as a broad hint to the national government that it is not providing for its theatres as adequately as might be desired. By this example, the government may be induced to assume its full share of responsibility, if not by further direct aid, then at least by alleviating the present burden of taxation which weighs heavily upon the theatrical and musical world. The government has, in fact, been considering a plan for decreasing taxes.

Protective Measures

Hearings on the Johnson Bill were recently held in Washington by the House Committee on Immigration, to construe the contract labor provisions of the immigration law with reference to foreign instrumental musicians. A. C. Hayden, president of the Washington Federation of Musicians, made a strong plea for the protection of many thousands of unemployed native players. The bill purposes to put instrumental musicians under the contract labor clause of the immigration law, and construe the word "artist" to mean "only instrumental musicians of distinguished merit and ability." It provides that, in order to be admitted to the country, a musician's professional engagements shall be "of a character requiring superior talent and technique," and "fixed and definite as to time and place." His departure from the United States upon termination of his contract must also be "satisfactorily assured by bond or otherwise, as the Secretary of Labor may determine."

Ill-Starred Queen

Dido and Aeneas, by Purcell, was notably given at the Sadler's Wells recently, a more than ordinarily bold venture. It was well justified by the results. Constant Lambert, the conductor; Sydney Russell, the producer; and Ninette de Valois, the choreographer [sic], all contributed to an impression of great vitality. It was no fault of theirs that the opera lacks which is commonly called "dramatic interest," and that the cast was occasionally at a loss when confronted with a set aria with nothing very much to do except to sing it. Joan Cross portrayed the ill-starred queen.

Fate of an Innovator

Stravinsky's new Violin Concerto (said to have been composed for Samuel Dushkin, who gave its premiere, before the composer ever heard the violinist play), caused a real flutter in the critical

dovecotes. It's about as baffling an essay as the composer of *Le Sacre* has written. What it is all about some persons say cannot be gleaned at a single hearing. Perhaps not. But there were many present who will make it their business not to hear it again. (*Mephisto's Musings*.)

Both Obscure

Having completed the revision of his one-act years, Pietro Mascagni has begun the revision of another early work, *Vestilia*, which he composed opera, *Pinotta*, which was rediscovered after fifty thirty years ago.

Important Premiere

Ottorino Respighi conducted the world premiere of his *Maria Egiziaca* (*The Egyptian Mary*) with the New York Philharmonic-Symphony on March 16. Arturo Toscanini was to have conducted, but he did not return for the second half of the season. Fortunately, the composer can conduct, and he presided happily. With a libretto by Claudio Guastallo, the work was revealed as musical dramatic writing of a high order. It is called a "concert triptych," and is for solo voices, a chorus offstage, and orchestra. The stage setting, by Lillian Gaertner Palmedo, was a triptych of illuminated scenes, painted in one set, enclosed within doors that were opened by two angels as the drama unfolded. The soloists were Charlotte Boerner, as Mary; Nelson Eddy, as Zosimo; Alfio Tedesco, Helen Gleason, and Myrtle Leonard.

On The Front Cover

CLARAMAE TURNER, contralto, has made 75 individual appearances during the 1951-52 season. Preceding her debut with the Metropolitan Opera Company in 1946, where she sang major roles for four seasons, Miss Turner created the role of Madame Flora in Menotti's opera *The Medium*. During this period she filled an increasing number of concert and radio engagements. With the San Francisco Opera Company this season she sang leading roles in *Carmen*, *Boris Godounoff*, and *La Forza del Destino*. She also sang leading roles in *Aida*, *Il Trovatore*, *Carmen*, and *Fledermaus*, with companies in Philadelphia, Washington, Cincinnati, Miami, and Pittsburgh. Miss Turner was soloist with major symphony orchestras, including those in San Francisco, Los Angeles, Minneapolis, and Baton Rouge. Last summer she was heard at Lewisohn Stadium in New York and in *The Bohemian Girl* with the Pittsburgh Civic Light Opera Company. A heavy schedule of recitals and three radio engagements on the Standard Hour completed the year's list. A native of California, Miss Turner served her apprenticeship with the San Francisco Opera Company. Her repertoire in light and grand operas totals more than 75 roles. (Photograph by Kriegsmann, New York.)

ORCHESTRA CONCERTS

Mischa Elman Soloist With Barzin Conducting

The National Orchestral Association. Leon Barzin, conductor. Mischa Elman, violinist. Carnegie Hall, Feb. 9:

Concerto in E Major.....Bach
Concerto in A Major.....Mozart
Concerto in D Major.....Beethoven

*Music-making of the greatest warmth and maturity was the feature of the first of three Gabrieli Memorial Concerts offered by the National Orchestral Association, with Leon Barzin conducting. Mischa Elman is scheduled to play three violin concertos in each program.

This reviewer has never heard Mr. Elman to better advantage than in the Bach, Mozart, and Beethoven works that constituted the opening program. The Mozart concerto, in particular, was performed with the rarest ease, clarity, and warm-heartedness. There was nothing overdone about it in either of the customary directions of over-classicizing or overromanticizing. It could be argued that the Beethoven suffered from Mr. Elman's tendency to emphasize its lyricism rather than to untangle its complex structure, but the warmth of the reading was so infectious that one would have literally had to force himself to concentrate on the defects. It was, in fact, a good deal more rewarding just to listen. It was equally difficult, for that matter, to keep in mind the fact that Mr. Barzin's training orchestra is composed only of students.

—W. F.

Guido Cantelli Conducts Concerto by Bartok

Guido Cantelli's NBC Symphony program on the afternoon of Feb. 9 included only two works—Wagner's *A Faust Overture* and Béla Bartók's

Concerto for Orchestra. Both Mr. Cantelli and the orchestra made the most of the opportunities for virtuosity, without allowing effectiveness of execution to obscure musical values. The Bartók work, certainly one of the great ones of our time, was given a reading that could hardly be surpassed for sharpness of accent and vitality of orchestral color.

—J. H., Jr.

Philharmonic and Soloists Give Greek Benefit Concert

Bidu Sayao, Elena Nikolaidi, and Nicola Moscona sang two arias apiece, and Gina Bachauer played Grieg's Piano Concerto in a New York Philharmonic-Symphony concert given in Carnegie Hall on Feb. 9 for the benefit of the Queen's Fund for Greek Orphans. Dimitri Mitropoulos conducted the program, which also included the Overture to Rossini's *Semiramide* and Rimsky-Korsakoff's *Capriccio Espagnol*.

—N. P.

Dame Myra Hess Plays Schumann Piano Concerto

The New York Philharmonic-Symphony's Sunday afternoon program on Feb. 10 embodied two changes from the preceding Thursday-Friday pair. Mozart's *Haffner Symphony* and Stravinsky's *Petrouchka Suite* remained; but the Clapp symphony was displaced by the Prelude to Wagner's *Die Meistersinger*, and Dame Myra Hess replaced the Beethoven concerto with Schumann's Piano Concerto.

Dame Myra's playing of the Schumann concerto was easily the high point of the program and one of the high points of this or any other season. It cannot be denied, though, that the elevation was somewhat less than it might have been had Mr. Mitropoulos provided her with a sympa-



Frances Magnes Arthur Grumiaux

thetic accompaniment. The Hess conception of Schumann is well known, and she gave it voice with all the richness of cultivation, high intelligence, and restrained warmth of sentiment that are her hallmarks. Mr. Mitropoulos evidently felt strongly about Schumann, too, but his ideas about dynamics and expressiveness had little in common with Dame Myra's. The orchestra sighed, exulted, and symphonized through passage after passage, only to be reproved each time by the gentle, mannerly, exquisitely musical reply of the piano.

The Prelude to *Die Meistersinger* was played to the very hilt.

—J. H., Jr.

Monique de la Bruchollerie Makes New York Debut

Boston Symphony. Ernest Ansermet conducting. Monique de la Bruchollerie, pianist. Carnegie Hall, Feb. 13:

Symphony No. 4, A major (Italian).....Mendelssohn
Monopartita.....Honegger
(First performance in New York)
Pacific 2-3-1.....Honegger
Piano Concerto No. 3, D minor.....Rachmaninoff
La Valse.....Ravel

Because of the continuing illness of Charles Munch, Ernest Ansermet, who had conducted the Boston Symphony's New York concerts in mid-January, returned to take charge of its February assignments. The Wednesday

evening program was an eventful one for it contained both the New York debut of the admirable French pianist Monique de la Bruchollerie and performances of two works, one new and one old, by Arthur Honegger in token of the composer's sixtieth birthday, which is to come on March 10.

Miss De la Bruchollerie aroused her first New York audience to vocal demonstrations of approval at the end of the Rachmaninoff concerto. She fully deserved them, for she played the concerto with a technique wholly adequate even to the fearful demands of the finale, and she elevated its musical sentiment to a high plane by her unflinching patrician attitude toward its long-spanned melodies, which quickly become cloying and emotionally false when they are played over-expressively. There was not an unmusical instant in her whole performance, nor was there a moment of tonal ugliness, even when the stentorian fortissimos required of the soloist apparently taxed her physical strength to the utmost. If Miss De la Bruchollerie plays other kinds of music as beautifully as she played this concerto, she will be an important addition.

Honegger's *Monopartita* is so titled because it contains in a single neo-classically conceived movement the elements of all the movements of an eighteenth-century partita. It is not a consistently successful work, for from time to time it loses energy and tension—notably in the second of the two slow sections. At its best, however, it is a sturdy, forthright, fairly dissonant piece in an eclectic style bearing traces of Stravinsky's *Apollon Musagete*, the added-sixth-chord manner of Rabad and other early-century composers of his stature, and some of Honegger's own earlier works.

Pacific 2-3-1, the celebrated locomotive portrait Honegger sketched in 1923, had not been played here for so long that its surprise reappearance—it was not announced in the program—amounted to a revival. Its pro-

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RECITALS

Choral Masterwork Series Carnegie Hall, Feb. 17

The fourth of the seven concerts in this series was devoted to Beethoven's *Missa Solemnis*. Participating under Robert Shaw's direction were the Collegiate Choral; the Robert Shaw Choral; the RCA Victor Symphony; Yvonne Ciannella, soprano; Florence Kopleff, contralto; Richard Wright, tenor; Peter Maravell, bass; and Hugh Porter, organist. Broadus Erle, as concertmaster of the orchestra, played the violin solo in the *Sanctus*.

In creating this intermittently magnificent work, Beethoven wrote some unusually grueling passages for chorus, involving long stretches of high tessitura for the sopranos and large, unvocal skips for all the parts. The success of the chorus in hurdling these difficulties was the noteworthy element of this performance and alone lifted it to a memorable plane. The combined chorales, totaling over 150 voices, consistently sang with a solid, clear, fresh tone, and showed signs of strain in only one brief instance, where the sopranos enter on a high B flat and repeat the note several times. Because they sang with such unflinching accuracy, even in the fastest contrapuntal passages, the choral portion of the score had a clean texture. Such virtuosity gave meaning to vocal music that is partially instrumental in conception.

With the orchestra Mr. Shaw fared less well. When the music went fast, with strong rhythmic accents, it rather automatically sounded fine, since nothing went wrong and the instrumentalists played well. In other places the conductor seemed unable to make the orchestra play very expressively.

This was particularly unfortunate in the two generally slow, final movements of the mass, the *Sanctus* and the *Agnus Dei*, and the performance ended on a pallid note, because of Mr. Shaw's apparent inability to make anything of the abrupt final measures. As a whole the presentation was musically earnest, at its best in the dramatic moments, but without breadth or sensitivity.

Of the four vocal soloists, Miss Ciannella and Miss Koppleff were exceptionally satisfactory. Both displayed rich, warm voices; fine techniques; and a knowledge of musical phrasing. The soprano negotiated her high-lying part easily, except for the solitary high C, which she rushed over as if she were afraid of it. Mr. Wright's contribution was adequate. When Mr. Maravell was audible, his voice sounded dry.

The quartet is pitted against the chorus throughout the work. Mr. Shaw's decision to place it back with the chorus, where it failed to stand out sufficiently, was certainly debatable.

—R. E.

Mary Bothwell, Soprano Town Hall, Feb. 17

The most refreshing feature of the second of Mary Bothwell's three recitals, which was called *Art Songs of the Twentieth Century*, was the premiere of a new song cycle, *La Belle Endormant*, by Virgil Thomson. Single songs by A. Walter Kramer, Herminia Ernest, and Charles Haubiel were also presented for the first time.

Mr. Thomson's songs are formal, stylized, and declamatory settings of the French texts involved. The harmonic essence of the work is the unadorned, homely triad, with non-harmonic tones appearing at random

as a result of the more or less free motion of the voice line against the accompaniment. The effect, in spite of an evidently perverse limitation of musical means, is curiously provocative and somehow rather fantastic.

—W. F.

New Friends of Music Town Hall, Feb. 17, 5:30

The New Friends of Music Quartet was assisted by Eli Carmen, bassoon; Fred Klein, French horn; Philip Sklar, contrabass, and David Weber, clarinet, in a program that offered Beethoven's Septet in E flat, Op. 20, for strings and woodwinds, and Quartet in E flat, Op. 16, for piano and strings, and three of Purcell's Fantasies for Violin, Viola, and Cello. All of the works were played acceptably, but the concert as a whole tended to induce lethargy, since its major works were so similar in style and expression. Purcell's contrapuntal essays are interesting in an academic way, but they did not provide the variety needed in this concert.

—A. H.

Stuart Fastofsky, Violinist Carnegie Hall, Feb. 17, 5:30

Stuart Fastofsky, an extremely capable young violinist and an enterprising musician, devoted his entire recital to first performances of three American works—Arthur Frackenpohl's Sonata (1947), in which Howard Weiss was the pianist; Julius Epstein's Concerto (1951), with the composer at the piano; and Ezra Laderman's Organization No. 2, Chai Ivri, for solo violin, piano, and chamber orchestra, performed under the direction of the composer.

Mr. Frackenpohl's sonata clothes nineteenth-century clichés in modern dress that is clean and becoming



Drawing by B. F. Dolbin

Robert Shaw

though a shade obvious. Mr. Epstein's concerto is of similar cut, but its colors are murky and its lines improvised without apparent logic. The virtually unrelieved dissonance of Mr. Laderman's composition, on the other hand, is more contemporary. It harks back, perhaps, as far as Varèse, at least in so far as its aesthetic seems to stem mainly from rhythmic starting-points. It has touches of Bartók (*Sonata for Two Pianos and Percussion*), Falla (*Harpichord Concerto*), and Stravinsky (*Capriccio*). The mixture of idioms is a weakening factor. In the two slow movements (there are four movements altogether) the rhythmic element is not

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grammatic aspect now seems a trifle pale and unamusing, and some of its passages of fragmentary dissonant polyphony are dated, but the sonorous texture of the work continues to be completely interesting.

Mendelssohn's Italian Symphony, at the beginning of the evening, and Ravel's La Valse, at the end, both found Mr. Ansermet at his happiest in matters of tempo, balance, and phrasing.

—C. S.

Grumiaux Makes New York Debut

Boston Symphony. Ernest Ansermet conducting. Arthur Grumiaux, violinist. Carnegie Hall, Feb. 16:

Symphony No. 2, D major... Beethoven
Violin Concerto, G major, K. 216...
Mozart
Concerto for Orchestra... Bartók

It takes both courage and fine taste to play a Mozart concerto at a debut, instead of one of the splashy nineteenth-century concertos in which mere dexterity, lushness of tone, and animal spirits can win the day, without much musical sensitivity or imagination. But Arthur Grumiaux, who made his New York debut at this concert, was rewarded for his sensitive and imaginative performance of the Mozart concerto by an enthusiastic reception. The young Belgian violinist is a pupil of Jacques Thibaud, and one could hear how much he had learned from his teacher, one of the most eminent Mozart interpreters of our time. Yet his playing did not parrot Thibaud's style; it was fresh and unaffected. He began somewhat nervously, with a wiry tone, but soon gained assurance and steadiness of the bowing arm. His tone and phrasing in the Adagio were exquisite, especially in the cadenza, played with the mute. In the adorable little pastorella episode in the Rondo Mr. Grumiaux again showed that he understood the stylistic niceties of the work by giving it a rustic character. Mr. Ansermet reduced the orchestra for the concerto and provided an accompaniment worthy of the solo performance.

The Boston Symphony itself was a thrilling soloist in Bartók's Concerto for Orchestra. Mr. Ansermet knew that he could ask the incredible from these musicians, and he received it, notably in the Finale. The strings played pianissimo with a speed and clarity that still seemed impossible after one had heard them. But it was not technique that made this interpretation memorable; it was the vision, the subtle nuances of feeling, the intellectual scope of Mr. Ansermet's conception.

His approach to Beethoven's Second Symphony was refreshingly sane and straightforward. Even in the final Allegro molto he did not fall prey to the temptation to ape the dionysiac abandon of the Seventh Symphony, as so many conductors do.

—R. S.

Magnes Performs Dohnányi Concerto

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Frances Magnes, violinist. Carnegie Hall, Feb. 14:

Overture, Scherzo, and Finale... Schumann
Violin Concerto No. 2, C minor...
Dohnányi
(First time in New York)
Symphony No. 3 (Eroica)... Beethoven

Ernst von Dohnányi, now a resident of Tallahassee, Florida, composed his second violin concerto for Frances Magnes, completing it in 1950. She gave the world premiere of the work with the San Antonio Symphony under Victor Alessandri on Jan. 26, 1952. The concerto is a curious compound of biting dissonance and other devices of contemporary writing with the sweetish melodies and pleasant



Arthur Whittemore and Jack Lowe

harmonies of Dohnányi's earlier style. It has the effect of a nineteenth-century mansion touched up by Lescaze.

Dohnányi has not attempted to write a conventional pseudo-Hungarian work in the manner of Brahms or Liszt, or a genuine Hungarian work in the manner of Bartók. He has let the Hungarian spirit make itself felt in the savage impetuosity of style and rhythmic energy of the music rather than in rubber-stamp details. The work is European rather than nationalistic in style. Of its four movements the most unified and the most appealing is the second, an unpretentious Intermezzo. It is rhythmically original and melodically very pretty. The other movements are notable principally for the lavish opportunities for virtuosic display they afford the soloist. Miss Magnes charged through the work in splendid fashion, unhampered by any rivalry from the violins of the orchestra, for the composer had graciously omitted them from his score. Whatever else it is, the concerto is a first-rate vehicle.

Mr. Mitropoulos provided an exciting accompaniment for the Dohnányi concerto, and he conducted Schumann's Overture, Scherzo, and Finale with winning tenderness and delicacy. It is completely unimportant, completely lovable music, like a passage from the composer's private diary, untouched for public consumption. As for Mr. Mitropoulos' interpretation of the Eroica, one could admire his thrust and dramatic fervor while disagreeing violently with its changeable tempos, exaggerated phrasing, and lack of over-all co-ordination.

—R. S.

Whittemore and Lowe Appear with Philharmonic

The Feb. 16 program of the New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, brought the first New York performance of Ralph Vaughan Williams' Concerto in C major for Two Pianos and Orchestra. The soloists were Arthur Whittemore and Jack Lowe, who had given the American premiere of the work with the Cincinnati Symphony on Nov. 19, 1949.

The concerto, first performed in London in 1946, is new only in its rearrangement for two pianos of the solo part of the composer's Piano Concerto. The latter dates back to 1933, the period of his Fourth Symphony, and in its relatively acerbic harmonies and bleak orchestration is closely related to that work. For two of its three movements it seems a rather dull, heavy-handed work. The third movement is more rewarding, with its two masterful treatments (contrapuntal and harmonic) of a single theme and two ingenious cadenzas for the solo part. The second cadenza is a long rumination on previous material, which ends the work in a particularly beautiful and quiet mood.

When they could be heard, Mr. Whittemore and Mr. Lowe performed intelligently, and they played the final cadenza with notable expressivity.

They were frequently inaudible, partly because the orchestra played roughly and Mr. Mitropoulos drove it needlessly at times, partly because they did not employ a percussive enough tone to cut through the orchestral texture.

Schumann's Overture, Scherzo and Finale and Beethoven's Eroica Symphony, played in the previous Thursday-Friday program, completed the concert.

—R. E.

Vuataz and Hovhaness Works in World Premieres

Little Orchestra Society. Thomas Scherman, conductor. Fredell Lack, violinist. Madeline Foley, cellist. Town Hall, Feb. 18:

Concerto for violin, cello, and string orchestra... Telemann
Petit Concert Pour Orchestra... Vuataz
(First performance)
Cello Concerto... Schumann
Arevakal... Hovhaness
(First performance)
Violin Concerto, D major... Prokofiev

Thomas Scherman's seventh concert of the season with the Little Orchestra offered as novelties the New York premiere of Roger Vuataz's Petit Concert Pour Orchestra, Op. 39, and the world premiere of Alan Hovhaness' Arevakal (coming of the Sun), Concerto for Orchestra. Fredell Lack, violinist, and Madeline Foley, cellist, were the soloists, and every minute of their playing was captivating.

Vuataz is a contemporary Swiss composer who is mature both in years (he is 54) and musical technique. His Petit Concert Pour Orchestra is a tense, personal work. Its technique is lyrical-polyphonic; its structure is episodic; and its expressive aura seems, somehow, mystical. There is a most breath-taking unraveling of melodic invention, and the style, although not of the avant garde, sounds like no one else's.

Hovhaness' Arevakal is a piece whose mystical intentions would seem to be less a matter of conjecture. The composer has explained, for example, that the title defines Lent in the Armenian church. We are also told that this particular Lent is a "survival of the pre-Christian period of sun-worshippers" that the work is dedicated to Andrew Jackson Davis (an early Spiritualist), and that the movements have titles such as "a song of adoration," or "Bar," or "Sharagan." This is all interesting enough, but it did little to convince this reviewer that he had heard a great deal in the last five movements of the long piece that he had not heard in the first movement. If Hovhaness' music is, as has been claimed, the result of a complex musical theory, it is nonetheless appallingly repetitive and monochromatic.

Miss Lack and Miss Foley opened the program with a performance of Telemann's Violin Concerto that was somewhat handicapped by Mr. Scherman's pedestrian reading of the score. Schumann's Cello Concerto made more structural sense than one would have believed possible, largely because of Miss Foley's superbly warm reading. Both Mr. Scherman and Miss Lack made Prokofiev's Violin Concerto an uncommonly moving experience.

—W. F.

Hilsberg Conducts Philadelphia Orchestra

Philadelphia Orchestra. Alexander Hilsberg conducting. Claudio Arrau, pianist. Carnegie Hall, Feb. 19:

Prelude to Act III of Lohengrin... Wagner
Fifth Symphony... Schubert
Dance Suite for Orchestra... Bartók
First Piano Concerto... Brahms

This concert marked Alexander Hilsberg's last scheduled appearance in New York as associate conductor of the Philadelphia Orchestra. He will leave the post, which he has held for seven years, at the end of this season to become conductor of the New Orleans Symphony.



Madeline Foley

Fredell Lack

His conducting on this occasion was at all times musical and efficient. He put the orchestra through its paces with a sure knowledge of the scores and a reliable, unobtrusive baton technique. Justness of tempo, lack of affectation in phrasing, and rhythmic vitality were praiseworthy characteristics of readings that allowed the music to speak for itself, whether through the structural simplicity of the Schubert symphony or the rhythmic complexity of the Bartók suite.

The Philadelphia Orchestra had not previously played the Bartók work here. An unproblematic work today, its richly exotic instrumental color, strong dance rhythms, and occasional catchy tunes might well find it a steady place in the current repertoire. Needless to say, it was played with dazzling virtuosity and tonal sumptuousness by the visiting ensemble.

Claudio Arrau's performance of Brahms's D minor Piano Concerto called to mind some of the memorable presentations given it by Walter Gieseking, for it possessed the same combination of massiveness and sweep. It was technically superb—wonderfully so in its powerful, thunderous octave runs—and solid rather than brilliant in tone. Mr. Arrau's major achievement was to embody the full warmth and sentiment of the score's lyric sections in a structure of architectural grandeur—a process of integration accomplished largely through a weighty but inexorable forward propulsion of the music. Mr. Hilsberg's collaboration on the conductor's stand was exemplary and an important factor in the imposing success of the performance.

—R. E.

Cantelli Conducts Old Italian Works

The NBC Symphony concert under Guido Cantelli in Carnegie Hall on Feb. 16 opened with a sumptuous Canzon for double brass quartet from the Sacrae Symphoniae by Giovanni Gabrieli. Mr. Cantelli gave a noble spaciousness to the music, and the players achieved the animated dialogue and echo effects skillfully, even though they were seated close together on the stage. The beautiful Sonata sopra Sancta Maria, from Monteverdi's Vespero della Beata Vergine was the second work on this unusual program. A small chorus of sopranos trained by Robert Shaw sang with impeccable pitch, and the accompanying ensemble was expertly balanced. The rest of the hour was devoted to Franck's Symphony in D minor. Mr. Cantelli conducted it in hyperemotional, operatic style. The tiresome repetitions and eternal raptures of the score took on new life, for the young conductor threw himself into the music with all of the resources of his fiery temperament.

—R. S.

Monteverdi's Orfeo Given in Transcription by Respighi

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Schola Cantorum, Hugh Ross, director. Frances Greer, soprano; Jane Hobson, mezzo-soprano; Charles Kullman, tenor; Mack Harrell, baritone; J. Alden Edkins, bass. In small parts, Elinor Link, Mary Humphrey, Whitfield Lloyd, John McCollum, and Mar-

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strong enough to dissolve and assimilate the other ingredients. If the concerto is not an entirely successful work, it gives indication of a most promising talent.

—A. B.

Collegium Musicum Circle-in-the-Square, Feb. 17

In the eerie surroundings of their deserted-nightclub theatre, the Collegium Musicum presented a program of music for woodwinds, as part of their admirable project of bringing serious music to Greenwich Village. The program included Beethoven's Quintet in E flat major, Op. 16; Milhaud's Suite; Poulenc's Septette; and Rossini's delightfully silly Quartet in F major. Their playing was uniformly sensitive and musicianly, and in the slow movement of the Beethoven, where the ensemble was best adjusted to pin-drop acoustics of the room, it took on a really exceptional glow.

—W. F.

Fred Thomas, Baritone Town Hall, Feb. 17

Nine days after Fred Thomas made his New York recital debut last March, he became the first Negro winner in the Metropolitan Opera Auditions of the Air. In June he made a second New York concert appearance as soloist in one of the Carnegie Hall Pop concerts. In his recital this year Mr. Thomas displayed his sizeable and beautiful voice to generally good advantage in arias by Bach, Handel, and Verdi; lieder by Schubert and Strauss; songs by Mopper, Barber, and Kodály; and a group of Negro spirituals. Throughout this program the young singer managed to project more than a suggestion of the moods of these works, in which his clear diction was an unfailing asset. None of his work, however, was more impressive than that in Schubert's Litanei, where he sang with a fine legato line and produced some exquisite pianissimo tones.

Mr. Thomas' chief shortcoming was one of vocal production. He seldom sang without obvious physical tension, and he almost always found it necessary to make a noticeable shift in register to reach high notes.

Kodály's Three Hungarian Drinking Songs, which were given their first New York performance, are amusing and pleasant, if not particularly distinctive musically. Irving Mopper's At Evening, performed for the first time, establishes its somnolent mood quite well.

—A. H.

American Music Festival Carnegie Hall, Feb. 20, 5:30

This concert by the United States Air Force Symphony Orchestra and Band, which was a part of the WNYC American Music Festival, was run along the lines of a stage-show. The music was unexceptional and the performances slick. Sgt. William Jones was master of ceremonies, introducing the numbers and singing several baritone solos himself.

The symphony orchestra, under Col. George S. Howard, started the show with a group of light pieces, among them George Kleinsinger's From Dawn to Dawn in its first performance. George Anthel's McKonkey's Ferry completed the orchestra's offerings, and for this work Herman Neuman, music director of WNYC, was conductor. The Singing Sergeants, a glee-club of 25 under the direction of Lt. Robert L. Landers, then sang some popular items. The band then took over with some more light pieces, including two rousing marches—Goldman's International Accord, and Sousa's The Stars and Stripes Forever. The concert came



Monique de la
Bruchollerie

Gabor Carelli

to a spirited close with the entire company assembled for the finale, A Salute to the Armed Forces of the United States.

—A. B.

Jerome Rappaport, Pianist Town Hall, Feb. 19

Perhaps the most charming aspect of Jerome Rappaport's recital was tone. The pianist was capable of a gamut of dynamics from finespun pianissimos in Debussy's Soirée dans Grenade to powerful outbursts in Chopin's Polonaise in C sharp minor, and never during the evening did he make an ugly sound. The funeral march from Chopin's Sonata in B flat minor was outstanding for beautifully shaded line and quiet expressiveness. Also admirable was Bach's Partita in C minor, whose counterpoint glowed with rich, subtle shades and sparkling rhythms.

The remainder of the program was, however, rather disappointing. Mr. Rappaport allowed himself some curious rubatos in a Chopin impromptu. From a pianist capable of much nuance, Ravel's Sonatine was surprisingly colorless. He played Saul Schechtman's Four Sketches in a rather matter-of-fact way, although here perhaps the insipidity of the composition might have been a contributing factor.

—A. B.

Giovanni Bagarotti, Violinist Carnegie Hall, Feb. 20

The third and last of Giovanni Bagarotti's Mozart concerto programs included a concerto in G major, K. 216; one in D major, K. 211; and one in E flat major, K. 365b. The D major work was given what was said to be its first New York performance on this occasion. Mr. Bagarotti was accompanied by a small orchestra throughout the program.

—N. P.

Maurine Stuart, Pianist Town Hall, Feb. 20 (Debut)

Maurine Stuart's vigorous and authoritative performance of Bach's Prelude and Fugue in A minor suggested that ensuing performances might provide the listener with a number of pleasurable musical experiences. As the recital progressed, however, it became apparent that Miss Stuart's percussive pianism was not to be tempered in the interest of either musical expression or stylistic differentiation. Her technique was equal to the demands of her program, but she missed notes here and there as the result of attempts to play louder and faster than was necessary or desirable. Her concentration upon the motor aspects of performance was implied by the number of predominately busy items in her program, which held works by Beethoven, Schumann, Ravel, Fauré, and Debussy.

—A. H.

Griller Quartet Town Hall, Feb. 21

Expert ensemble was the keynote of this recital by the Griller Quartet. The members of the British group—Sidney Griller and Jack O'Brien, violins; Philip Burton, viola; and Colin Hampton, cello—have remained together for 23 years. Their long experience as a foursome showed throughout the evening in balance,

timing, and blend of tone.

A new quartet by Arthur Bliss, composed about two years ago and dedicated to the Griller Quartet, had the central place in the program. The composer's second, the quartet is a long work in five movements. Its rhapsodic changes of tempo within a movement and its grand framework in general suggest that the composer had the late Beethoven quartets in mind. The musical thought, however, is apt to grow rather dense, particularly in slow passages. Some of these, too, are quite saccharine, carrying post-romantic sentimentality too far and bordering on the salon-piece. A fine exception, though, was the striking, whispered close of the first movement, which was on the whole the best of the five. The quartet seemed to arouse the players to their best efforts, but Haydn's Quartet in E flat, Op. 64, No. 6, and Beethoven's Quartet in A minor, Op. 132, also received thoroughly workmanlike performances.

—A. B.

Monique de la Bruchollerie, Pianist Carnegie Hall, Feb. 23, 3:00 (Debut)

Ten days after her first New York appearance, as soloist with the Boston Symphony, Monique de la Bruchollerie made her recital debut here. The French pianist offered a relatively brief, conventional program that was extended by several encores to satisfy her large, enthusiastic audience. Bach's G minor Organ Prelude and Fugue, Mozart's Variations on Ah, vous dirais-je maman; Chopin's B flat minor Sonata; five Debussy pieces; and Saint-Saëns' Toccata made up the printed list.

Miss De la Bruchollerie's truly remarkable technique was a large factor in making her playing impressive. When technique was quite frankly on display for its own sake, as in the Saint-Saëns toccata (surely as much fun as the more popular Debussy, Ravel, and Prokofiev toccatas), it was literally breathtaking. Clarity, accuracy, and brilliance were possible at great speeds. When the tones were soft they were limpid and of beautiful carrying power; when loud they were extraordinarily bright, somewhat shallow, but never ugly. The brightness had a quality not unlike that of a harpsichord, and was particularly effective in the Bach work, which she played with admirable rhythmic control and vigor and regard for tonal planes. The co-ordination of her hands when the voices were doubled was almost mechanical in its precision.

The pianist's playing of the Mozart variations was equally admirable. Keeping within a small dynamic range, she achieved a great many subtle tonal variations and rhythmic accentuations. Delicacy, finesse, and charm graced the entire performance.

Her tendency to play fast was strongly marked in the Chopin sonata, taken at rapid tempos that considerably limited its expressive possibilities. Like many of her compatriots, she treated the Debussy works in a more bold and matter-of-fact manner than is thought stylistically proper here. It was hard to believe, however, that her rubatos and shifts in tempo in The Sunken Cathedral were not excessive. La Plus que Lente had a thoroughly captivating rhythmic piquancy, and two of the encores—a Beethoven écossaise and a Schubert waltz—were just as engagingly presented.

—R. E.

Suzanne Bloch Town Hall, Feb. 23, 5:30

Suzanne Bloch brought her annual program of early music to Town Hall for the first time. The new hall had only one disadvantage as compared to Times Hall, in which Miss Bloch had given previous programs: her commentaries, always one of the charms of her programs, were not always audible in the larger auditorium.

Otherwise the program ran true to form. Miss Bloch brought forth Re-

naissance, Elizabethan, and Baroque music of uncommon interest. She opened with music for the lute. Notable among her selections was an Allemande from a suite by Bach. In J. J. Quantz's attractive Trio Sonata in C major, she was joined by Harry Moskovitz, flute; Paul Smith, recorder; and Nina Courant, viol da gamba. The most engaging of her songs to the lute was Bryng Us in Good Ale, an anonymous modal piece dating from circa 1480. The high points of the program were the group for virginals, which Miss Bloch played with considerable finesse, and a suite of anonymous sixteenth-century dances, played by Miss Bloch on the lute and Mr. Smith on the recorder. In the final item of the program, Miss Bloch turned conductor, leading a quartet of voices and a quartet of strings in Richard Deering's rather extensive and somewhat thin The Cryes of London.

—A. B.

Kurt Weill Concert Town Hall, Feb. 23

The success last year of the Kurt Weill program given in memory of the late composer led to repetitions at that time and to this concert this season. The format of the program was retained. Many of the artists were the same, and there were few changes in the music.

Songs from Die Dreigroschenoper, sung in German and introduced by commentary in English, again occupied the second half of the concert. Lotte Lenya-Weill, widow of the composer, was as enchanting as last year singing Polly Peachum's songs. Returning as her able colleagues were Ralph Herbert as Mäckmesser, Stefan Schnabel as Mr. Peachum, and Herbert Zernik as Tiger Brown. Fritz Schall was a new and efficient Mrs. Peachum, and Silvia Grayson made a fine Moritat, with her shock of red hair and wistfully insouciant air. Weill's famous score—sardonic and bitter-sweet—improves with acquaintance.

In the first half of the program, Inez Matthews used her beautiful soprano voice in excerpts from Lady in the Dark, One Touch of Venus, and Lost in the Stars. Kitty Carlisle offered skillful, assured presentations of three French songs—Le grand Lustucru and J'attends un navire, from Marie Galante; and Complainte de la Seine.

Beatrice Lind sang with engaging zest the Salvation Army March from Glückliche Ende, and later took part in the series of six excerpts from The Rise and Fall of the City of Mahagonny, when she sang Wie man sich bettet, so liegt man. Gabor Carelli sang the most ambitious of the Mahagonny excerpts, Die Nacht vor der Hinrichtung. It is a long dramatic aria telling the protagonist's thoughts on the eve of his execution. The Metropolitan Opera tenor gave it an impassioned, Italianate performance. He was joined by Maria Zorella, soprano, in a nondescript duet, Lied der Kraniche. Other excerpts were Auf nach Mahagonny, Jimmy will seinen Hut aufsetzen, and the finale. Although Weill uses jazz elements in the opera, they are not presented in such attractive, popular guise as in Die Dreigroschenoper. The music is weightier, soberer, more dissonant.

Assisting in Mahagonny, Die Dreigroschenoper, and the Salvation Army March was a male quartet consisting of John Kuhn and Keith Kaldenberg, tenors; Kurt Shell, baritone; and Roy Urhausen, bass. Maurice Levine was the musical director. The program owed much of its impact to the superb accompaniments of Fritz Kramer and Walter Joseph.

—R. E.

Mary Baron, Contralto Town Hall, Feb. 24 (Debut)

Two weeks after her American debut in Boston, Mary Baron, a Cana-

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ORCHESTRAS

(Continued from page 17)

den Bate. Carnegie Hall, Feb. 21, 22, and 24:

Orfeo Monteverdi
(Orchestral realization by Ottorino Respighi)

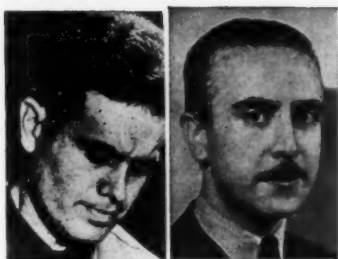
Dimitri Mitropoulos' latest attempt to give fresh life to the Philharmonic-Symphony programs by presenting a rarely-performed opera in concert form involved Claudio Monteverdi's Orfeo, a work frequently, if erroneously, called the first opera. The version chosen by Mr. Mitropoulos was that made by Ottorino Respighi in 1934.

No work of the antiquity of Orfeo can be performed as the composer wrote it. The score calls for instruments that have gone out of use; the vocal parts were designed for singers whose technique was vastly different from that developed in Italy after the rise of *bel canto*; and, above all else, the existing versions, or fragments, of the score are frequently woefully unresponsive about the exact resources required and the exact manner of performance expected.

It is idle, therefore, to complain because Mr. Mitropoulos employed a transcription, since he had no possibility of doing anything else. But there is ample ground for censure in his selection of Respighi's version from among the half-dozen modern arrangements of the work. (The editions by Gian-Francesco Malipiero and Carl Orff are among the other notable efforts to reconstruct Orfeo.) The modern editor of an archaic work may follow, basically, one of two courses. He may seek to penetrate as far as possible into the mind of the composer, in the hope of enabling performers in our time to recover as much as possible of the original texture, idiom, and spirit. Or he may transform the work into something sounding as much as possible like a piece written in our time, on the assumption that the ancient composer's devices were feebler and less impressive than those in vogue today. To a lamentable degree, Respighi has endeavored to turn Orfeo into an opera by Respighi. He has rewritten the harmonies, filled in the inner parts with figurations and pseudo-polyphony never dreamed of in the seventeenth century, and orchestrated the whole with the gaudy richness of The Fountains of Rome—or, nearer in subject matter, the so-called Ancient Airs and Dances for the Lute. The essential features of expression and technique that have retained for Orfeo a primary historical position through more than three centuries are largely obscured by Respighi's lush and anachronistic, and frequently meretricious and chaotic, window-dressing. By comparison, Strauss's rewriting of Gluck's Iphigenie en Tauride and Bodansky's derangement of Purcell's Dido and Aeneas are no more than small misdemeanors.

The sounds the Philharmonic-Symphony audience heard were rich, plushy, and ornate, for Mr. Mitropoulos co-operated with Respighi wholeheartedly, doing his best to reduce Monteverdi's taut, sinewy score to a mere excuse for extravagant late romantic sonorities. Under the circumstances, I see no reason to view the event charitably.

Mr. Mitropoulos employed the device, with which he had already experimented in Busoni's Arlecchino and Berg's Wozzeck, of employing suggestions of staging. Frances Greer, as Euridice, wore a voluminous white wedding veil throughout the evening; and various people sang passages from the two sides of the stage, perched on high boxes. If the whole musical context had been more credible, all this might conceivably have enhanced the effectiveness of the performance. As matters stood, it merely empha-



Frank Glazer

Claudio Arrau

sized the artificiality of the whole sorry enterprise.

Miss Greer and Jane Hobson (who took several short parts) sang exceedingly well. Mack Harrell was a somewhat phlegmatic Orpheus, and the music severely taxed his upper voice. Charles Kullman, in two lesser roles, sang with authority, but also with effort. The chorus, trained by Hugh Ross, was expert.

—C. S.

Cantelli Introduces Ghedini Work With NBC Symphony

Guido Cantelli conducted the first American performance of Giorgio Ghedini's Partita in the NBC Symphony concert on Feb. 23. The four-movement work leans heavily upon rich scoring for its effectiveness, since its slight musical ideas are stretched over a rather wide frame. The jagged and violent first movement is followed by a kind of rhapsodic pastorella, and both movements are diverting enough to hold the listener's interest. The inferiority of materials in the lengthy final movements, however, is so obvious that not even Mr. Cantelli's splendid performance could make them seem worthy of such extensive treatment.

The pièce de résistance of the program was Moussorgsky's Pictures at an Exhibition, in Ravel's orchestration. The reading it received could scarcely be surpassed, for both its musical values and its programmatic implications were realized with maximum fidelity and fervor.

—A. H.

Serly Work Has Premiere With Autori Conducting

New York Philharmonic-Symphony. Franco Autori conducting. Frank Glazer, pianist. Carnegie Hall, Feb. 23:

Overture, The Marriage of Figaro... Mozart
American Elegy Serly
Concerto No. 2, C minor... Rachmaninoff
Symphony No. 4, E minor Brahms

Franco Autori's program consisted of a list of familiar works, conducted

with a conspicuous lack of subtlety or style, and the New York premiere of Tibor Serly's American Elegy.

Serly's piece is an extended dirge that has no themes for the greater part of its length. The harmony is conventional, the rhythm doggerel, and the orchestration entirely commonplace. Finally, taps is heard (this is a war piece), and, subsequently, the Battle Hymn of the Republic, in a style evocative of certain movie backgrounds. The work, having said all of this, ends.

Frank Glazer's reading of the Rachmaninoff Concerto was musicianly, and it tended to attractive understatement. Mr. Autori, however, led him a not-so-merry chase with the tempos, and his conception of the work was hyper-romantic. The result was a stylistic hodge-podge.

Mr. Autori's reading of the Brahms symphony seemed deeply felt, but he pounded the downbeats so hard, and drove the work so tensely, that both shape and style were badly obscured.

—W. F.

Barzin Conducts Two New Symphonies

National Orchestral Association. Leon Barzin, conductor. Jacques Margolies, violinist. Carnegie Hall, Feb. 25:

Symphony No. 2 Siegmeyer
(First performance)
Violin Concerto in A minor... Glazounoff
Symphony No. 4 Arnell
(First performance in America)

In its third Monday-evening concert of the season the National Orchestral Association played two new symphonies of varying merit—the second by the American composer Elie Siegmeyer and the fourth by the English composer Richard Arnell.

Siegmeyer's symphony, written between 1947 and 1950, differs considerably from the composer's previous works, which had their basis in folk music and were structurally plain. More complex and dissonant by far, the new work shows the influence of Prokofiev and Stravinsky. It is a busy, scrappy work, with much repetition of or fragmentary allusion to the themes. Actually these are quite good, but none is adequately developed. There is no sustained mood, and the symphony wanders restlessly without getting anywhere. The untidy, ineffectual instrumentation adds to the scattered nature of the work.

Arnell's Fourth Symphony, composed in London in 1948 and first performed the following year, is dedicated to Leon Barzin, who has frequently introduced the composer's music in this country. In a program note, Arnell refers to a theme in the finale as possibly having an American flavor, since the symphony was writ-

ten during the year following the composer's return to England from this country. Much more of the work than this has a strong American cast. In texture and harmonic idiom the first movement bears a close resemblance to Copland's Appalachian Spring. Other portions of the score suggest, in their Brahmsian aspects, the music of his compatriot Edmund Rubbra. It is a worthy rather than an affecting work—solid, blocky, pursuing its way with diligence.

Under Mr. Barzin's energetic direction both symphonies were played adequately enough to give a fair idea of their content. The composers were present to acknowledge the applause of the audience.

The soloist, Jacques Margolies, an alumnus of the orchestra, began the Glazounoff concerto somewhat unsteadily, and his tone sounded overripe from too much vibrato. The performance gained in security and purity and was quite satisfactory when the final Allegro came around.

—R. E.

Illness of Szell Delays Mitropoulos' Vacation

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Carnegie Hall, Feb. 28 and 29:

Overture to Fidelio Beethoven
Symphony No. 6, F major... Beethoven
Symphony No. 5, E minor... Tchaikovsky

Since George Szell was ill in Cleveland with an attack of grippe, Dimitri Mitropoulos, who fortunately was still in New York, conducted these concerts in his stead, putting together a program at the last minute to take the place of Mr. Szell's, which had been announced to include a concert performance of the second half of Strauss's Salome.

In view of the improvisatory nature of the scheduling, it is hardly to be wondered that the performances were not all they might have been. All the readings had the merit of vigor and spirit, but only in the Tchaikovsky symphony did Mr. Mitropoulos' special brand of vigor and spirit seem right for the music. This work has been wrought upon by interpreters as much as any, and Mr. Mitropoulos' version need not have pleased all listeners. But the emotional fervor he brought to it was undeniable.

The Beethoven performances were far less satisfying. Although the Overture to Fidelio was delivered with great rhetorical power, both it and the Pastoral Symphony suffered from rough and unco-ordinated playing. The Pastoral is not a work that Mr. Mitropoulos has conducted often (if at all) in New York. His reading was full of nervous energy, but it had little to do with what we have become accustomed to regard as Beethovenian. Tempos and dynamics were exaggerated, and sonorities were piled up in a way that gave the music a peculiarly neurotic cast. The rustic dance, in particular, was disquietingly orgiastic.

The matinee broadcast program of March 2 was revised to include only two works—the Tchaikovsky symphony and Saint-Saëns' Symphony No. 2, in A minor.

—J. H., Jr.

Cantelli Conducts Tchaikovsky's Fifth Symphony

Guido Cantelli again demonstrated his remarkable ability to revitalize hackneyed symphonic works when he conducted an engrossing performance of Tchaikovsky's Fifth Symphony on March 1 in his final concert of the season with the NBC Symphony. His success on this occasion, as in the past, was due more to his honest, youthful enthusiasm for the work than to any unique ideas as to how it should sound. He made it seem a stronger work than it often does by revealing its complexities with more

(Continued on page 21)



A rehearsal on Feb. 18 for the New York Philharmonic-Symphony's presentation of Monteverdi's Orfeo is interrupted while the soloists serenade the conductor, Dimitri Mitropoulos, on his 56th birthday. In the quartet are Frances Greer, Charles Kullman, Jane Hobson, and Mack Harrell

RECITALS

(Continued from page 18)

dian contralto, gave her first New York recital. She devoted her program to Brahms's *Die Schöne Magelone*, a cycle of fifteen settings of poems from a romance by Ludwig Tieck. Her choice showed enterprise, for this cycle does not often appear on recital programs. It is a perfectly charming work, a sort of miniature opera, and the contralto was able to realize its changes of mood.

Miss Baron accomplished this mainly by means of interpretative intelligence. She showed a fine awareness of style that made her performances convincing enough to compensate for vocal shortcomings. Her voice was rather small and not very resonant. The tones were sometimes breathy, constricted at the top, and a trifle unsteady at the bottom. But her pitch and diction were good, and the fact that she could carry off a program composed entirely of lieder by the same composer was very much to her credit. Reginald Boardman, who assisted at the piano, was of no little help in making it a gratifying evening.

—A. B.

Gérard Souzay, Baritone Town Hall, Feb. 24, 3:00

Intelligence, imagination, communicative power, and showmanship were smoothly blended in Gérard Souzay's sophisticated recital of songs by Scarlatti, Beethoven, Schubert, Brahms, Fauré, and Ravel. His commanding and provocative interpretations, which surely had been rehearsed to the point of habit, were meticulous in every detail—phrasing, vocal inflection, diction, and gesture. Performances as calculated and precise as these, if offered by less knowing artists, could contribute to an atmosphere of cold formality, but Mr. Souzay allowed no such thing to happen. He managed, instead, to create and maintain an illusion of intimacy almost as complete as that for which another Frenchman, café-singer Jean Sablon, is famous.

Probably none of Mr. Souzay's interpretations were more effective than those of Ravel's *Histoires Naturelles*. The nature vignettes that serve as texts for the five songs are no more than charming trifles, but the singer delivered them so persuasively that they were, for the time being, of utmost importance. His most moving projections of serious moods were inspired by Caldo Sangué—an aria arranged by Dörumsgaard from Scarlatti's oratorio *Il Sedecio*, *Rè di Gerusalemme*—and Beethoven's *In Questa Tomba Oscura*. His performances of Schubert's *Die Krähe* and *Der Erlkönig*, on the other hand, were stunning on the surface without being especially convincing.

Mr. Souzay's voice is a small one, but he used it so skillfully that it seemed expressively inadequate in only one song, Fauré's *Toujours*. Much of the success of this recital was due to James Shomate's fluent and sensitive accompaniments.

—A. H.

League of Composers Museum of Modern Art, Feb. 24

Three contemporary string quartets, each of them its composer's second, were the serious subject matter of the League of Composers' second concert of the season. The Juilliard String Quartet played them all with its customary energy, precision, and dedication.

Schönberg's *Second Quartet*, given as a memorial to the composer, was heard in a most breathtaking performance. Uta Graf, soprano, sang the difficult vocal part with unbelievable ease and expressive scope. The work, which dates from the composer's pre-atonal period, is a striking and power-



Robert Casadesus Gerard Souzay

ful one—inspired, as well as masterful, from beginning to end.

Alexei Haieff's *Second Quartet* (1951) is this composer's most mature work to date. Its construction is as strong as steel and, I suspect, as durable. Haieff has made a big step away from the direct stylistic influences of Stravinsky. However, this does not suggest that he has deserted Stravinsky's neo-classic modus operandi; he has merely discovered its function within a musical vocabulary less patently committed to that of the Russian master. The quartet, in spite of a certain skimpiness of potent melodic inspiration, is absorbing every bar of the way, and it is handsomely set for the strings. But one question seems necessary: is not the last movement—an extremely brief, suddenly consonant, coda—too short to establish the contextual novelty of its elegiac expression?

Peter Mennin's *Second Quartet* has two kinds of music in it: fast, energetic and hard; and slow, reposed, and long-lined. The two elements are interspersed with remarkable slickness. The trouble is, however, that the fast music is monochromatic and only superficially energetic, and the long lines, although they sometimes begin promisingly, get nowhere to speak of in the obsessively polyphonic texture.

—W. F.

New Friends of Music Town Hall, Feb. 24, 5:30

Eugene Istomin and Alexander Schneider played two Beethoven piano and violin sonatas—Op. 96, in G major, and Op. 30, No. 2, in C minor, and the New Music String Quartet played the same composer's *Quartet* in F major, Op. 135, in the penultimate concert of the New Friends of Music 1951-52 series. All of the musicians selflessly put their estimable talents to the wholehearted service of Beethoven, and the resulting performances ranked high in maturity of conception and power of projection. The C minor Sonata was especially ingratiating as played by Mr. Istomin and Mr. Schneider.

—A. H.

Mannes-Gimpel-Silva Trio Town Hall, Feb. 25

This concert of the Mannes-Gimpel-Silva Trio was the clear result of high-level musical endeavor. If the work of the ensemble was less than completely satisfying, it was nonetheless at every moment the work of experienced, mature musicians. Yet the players had not yet reached an adequate homogeneity of performing style. Mr. Silva's cello playing was rich and insistent of tone and rather recalcitrant in ensemble; Mr. Mannes' pianism was subdued and, at its least attractive, a bit pale; and Mr. Gimpel's violin playing had a surface brilliance that he was sometimes inclined to demonstrate in solo style. Their various temperaments did not make for the most felicitous ensemble.

The program opened with a performance of Haydn's *Trio No. 3*, in C major, that began promisingly, sagged in the slow movement, and was utterly triumphant in the last. The Brahms *Trio* in B major, Op. 8 (revised edition), is a fairly hopeless piece of music, but the players worked as if it were a masterpiece. The first

New York performance of Bohuslav Martinu's *Trio No. 3* closed the program. The piece is perfectly calculated, handsomely scored, and always facile.

—W. F.

Robert Casadesus, Pianist Carnegie Hall, Feb. 26

Extensive tours of Europe, Israel, Egypt, South America, and Mexico will occupy Robert Casadesus for the next year and a half, and this was his last scheduled Carnegie Hall appearance until the 1953-54 season.

It was an evening of distinguished pianism, for the French pianist played with his characteristic aristocracy of style. Consecutive tones were matched in evenness and luster, and scales could be most satisfactorily likened—however tritely—to a string of pearls. Each section of a work was formally proportioned within itself and in relation to other sections. There was no rigidity or coldness in this elegance. Mr. Casadesus' phrasing had fluidity as well as refinement, and his performances were conceived with emotional warmth as well as discriminating intelligence.

The program began with Beethoven's 32 *Variations* in C minor, in which a slight roughness of tone suggested the pianist had not yet hit his stride. Beethoven's *Farewell Sonata*, which followed, was admirably fashioned, clean in structure and rhythmically urgent. Played with restrained sentiment and crystalline beauty of tone, the slow movement was unusually affecting. Chopin's B minor Sonata lacked some of the romantic ardor of orthodox performances, but the emotional understatement had its refreshing aspects when in all other ways the playing was completely satisfying. His imaginative presentations of Schumann's *Papillons* and De Séverac's *Le Retour des Muletiers* were virtually flawless.

Mr. Casadesus ended his program spectacularly with the first performance of his *Variations on Falla's Homage to Debussy*, Op. 47, which he composed last summer. Falla's work was originally written for guitar and then transcribed for piano. Mr. Casadesus' variations expand the number of guitar effects in a colorful and rhythmically exciting way. The composition makes a pleasant addition to the list of brilliant display pieces.

—R. E.

Alberto Pascanu, Pianist Carnegie Hall, Feb. 27 (Debut)

The first portion of Alberto Pascanu's program contained three works that would challenge any artist—Bach's *Partita* in G major, No. 5; Beethoven's *Waldstein Sonata*; and Chopin's *Sonata* in B minor. He proved in them that his pianistic ability was equal to their demands, and he revealed that he was aware of their stylistic differences. But he did not indicate that he really cared about any of the works; he played them properly and respectfully, and that was about all. Not until he got to the closing work in the program did he evince a noticeable interest in what he was doing, and it was a bit difficult for this listener to appreciate the sudden liveliness inspired by Liszt's *St. Francis of Paola Walking on the Waves*.

—A. H.

Lincoln Newfield, Bass Town Hall, Feb. 26 (Debut)

Originality of program-making and an intimately musical atmosphere were the prime attractions of Lincoln Newfield's promising introduction to the Town Hall audience. Material by Handel, Bach, and Purcell; devotional settings by Nardi and Honegger; Three Italian Songs, by Schubert (believed by the singer to be previously unheard in New York); a group of songs by Brahms; and Cinq *Épithèses*, by Pierre Vellones, consti-

tuted the musical business of the evening.

Mr. Newfield proved to be an interpreter after the manner of Pierre Bernac. His voice, while clearly limited as an instrument, had personality and appeal; he seemed also to have given due consideration to its limitations. He showed an unusual feeling for line, and he always seemed to know what the words meant. Here and there, however, his technical limitations got in the way of his modest approach. Rapid, involved passages sometimes left one uncertain as to exactly what pitches he had in mind, and a lack of coloristic range began, after a while, to weary the ear. Paul Meyer was the accompanist.

—W. F.

Shirley Trepel, Cellist Town Hall, Feb. 27

Shirley Trepel's program included Grieg's *Cello Sonata*, Op. 36; J. S. Bach's *Suite No. 1*; Jean Baptiste Bréval's *Cello Sonata* in G major; and shorter works by Paradis, Schumann, and Martinu. Miss Trepel's playing reflected excellent training, good intentions, and an adequate technical command of her instrument. Her interpretations, however, were lacking in imagination. Carlo Bussotti's piano parts were played nervously, and far too loudly.

—W. F.

Boris Maximovich, Pianist Town Hall, Feb. 28

Boris Maximovich, Ukrainian pianist, played a program that included Schumann's *Toccata*, Op. 7; an ambitious Chopin group; Liszt's *Polonaise* in E major; Stravinsky's *Petrouchka Suite*; and the New York premiere of Levko Revutsky's *Four Preludes*.

Mr. Maximovich's approach to the romantic repertoire substituted an introspective and essentially uncommunicative reverence for the necessary spontaneity. His finger technique was strong, although some of his left-hand thumping was perhaps an abuse of a good thing. His foot seemed occasionally to be stuck on the damper pedal. Revutsky's *Four Preludes* are a most uneventful series of Scriabin-esque posturings.

—W. F.

George Osmolovsky, Violinist Carnegie Recital Hall, Feb. 28

Although George Osmolovsky did not display a powerful personality, his recital was highly gratifying. A musician of discernment and grace, the young violinist played with elegant phrasing and pleasant, if small, tone. His unwavering pitch was not the least of his good qualities. His program was unusually fresh and, perhaps, chosen with an intelligent awareness of personal limitations. The selections were all short, but none the less charming for that, and they included items by Bach; a *partita* by Telemann; Couperin's *Les Goûts réunis*; Chávez' *Sonatina*; and the first performance of John Lessard's *Three Movements*. Mr. Osmolovsky did particularly well in the Couperin suite, whose delicate sentiment seemed to suit him better than the strong lines of Bach or the violent outbursts of Chávez.

Mr. Lessard's *Three Movements* is a well-made piece, aside from a final movement that ends almost before it has quite got started. Its source is (romanticized) Stravinsky; it contains some wonderfully bright sounds. David Garvey was the accompanist.

—A. B.

Allen Rogers, Pianist Town Hall, Feb. 29 (Debut)

Allen Rogers, young Kansas pianist, offered an all-French recital that was only partially satisfying either as program-making or pianism. A group of short rarities by Couperin, Dandrieu, and Rameau started things off

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clarity than this listener has ever heard before. At the same time he molded its lyric phrases lovingly and marshaled the development and release of its tensions with uncommon—and sometimes almost overwhelming—effectiveness.

The opening work in the program was Alan Shulman's A Laurentian Overture, which was given its first performance on Jan. 17 by Mr. Cantelli and the New York Philharmonic-Symphony.

—A. H.

Leonard Rose Soloist with Philharmonic

New York Philharmonic-Symphony. Franco Aurioli conducting. Leonard Rose, cellist. Carnegie Hall, March 1:

Sinfonia No. 3, G major.....G. B. Sammartini
Clouds; Festivals.....Debussy
Cello Concerto.....Saint-Saëns
Fourth Symphony.....Tchaikovsky

For the second of his four appearances this season as soloist with the Philharmonic-Symphony Mr. Rose turned to a thrice-familiar work, but it took on new life in the perfection of his performance. The qualities that have come to be expected in the cellist's interpretations—the rich tone, accurate pitch, exquisite inflection of the melodic lines, and virtuosic brilliance—gave the concerto a sheen that dazzled the ear. The former principal cellist of the Philharmonic was heartily applauded by his ex-colleagues as well as by the audience.

No serious exceptions could be taken to Mr. Aurioli's conducting of the program, and the orchestra played well for him, but the performances did not rise above the routine.

—R. E.

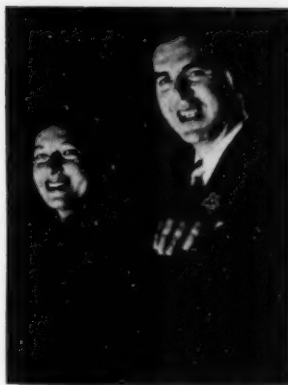
Little Orchestra Offers Contemporary Concerted Works

Little Orchestra Society. Thomas Scherman, conductor. Vronsky and Babin, duo-pianists; Melvin Ritter, violinist; Milton Prinz, cellist; Bruno Labate, oboist; Bernard Garfield, bassoonist; Robert Nagel, trumpeter. Town Hall, March 3:

Symphonic Concertante in B flat, for violin, cello, oboe, bassoon, and orchestra, Op. 84.....Haydn
Concertino for Trumpet and Strings.....Riisager
(First performance in New York)
Concerto No. 2, for two pianos.....Bach
A Siegfried Idyll.....Wagner
Concerto for Two Pianos and Orchestra, Op. 33.....Lopatinikoff
(First performance in New York)

It is somewhat surprising that Knudage Riisager's Concertino for Trumpet and Strings should have had to wait eighteen years for an introduction in New York. It is a lightweight affair, to be sure, but it is also a pleasant one, and concerted works for trumpet are rare enough to make it an object of special interest. Although Riisager is Danish, the concerto owes its all to the training and influences he acquired in Paris during the 1920s. In its first and third movements the contrapuntal writing is elegantly polished and ever clear, while in the second movement muted strings accompany the muted trumpet in a song of fashionable sweet sadness. Robert Nagel's fulfillment of the solo assignment was competent, if not particularly clear-toned.

The other novelty of the program, Nikolai Lopatinikoff's Concerto for Two Pianos and Orchestra, completed in 1950, was played for the first time last December by Vronsky and Babin—who commissioned it—with the Pittsburgh Symphony. Its fragmentary corner movements are restless and impulsive to the point of fault, and the ideas they contain are not very interesting. The pensive lyricism of the second movement is the most



Vitya Vronsky and Victor Babin

attractive aspect of the whole work. The piano team, with competent collaboration from Mr. Scherman, gave it a skillful and spirited performance. The same musicians' account of the Bach concerto, however, could scarcely have been less inspired. The work may be one of the cantor's less ingratiating productions, but it need not sound like a series of exercises.

The Siegfried Idyll, composed as chamber work for sixteen instruments, was played that way (with the addition, presumably for practical purposes, of an extra horn). Both it and the Haydn composition suffered from out-of-tune performances.

—A. H.

Bruchollerie Performs Rivier Piano Concerto

New York Philharmonic-Symphony. George Szell conducting. Monique de la Bruchollerie, pianist. Carnegie Hall, March 6 and 7:

Symphony No. 4.....Beethoven
Piano Concerto No. 1, C major.....Rivier
(First American performance)
Enigma Variations.....Elgar

Jean Rivier's Piano Concerto No. 1 is a work of enormous vivacity and modish cleverness of style, but it has almost no emotional or intellectual content. The first movement exploits dissonant chord patterns in a persistent march rhythm. The middle movement, marked Lento e funebre, uses a pedal point in a manner strongly reminiscent of Le Gibet, from Ravel's Gaspard de la Nuit. In the third movement, like the first, Rivier relies on speed, dissonance, and rhythmic propulsion to conceal poverty of musical thought. If the composer had offered anything original in the way of development or harmony, one might be inclined to disregard the shallowness of his music, but the emptiness of this score is appallingly obvious. When a musician has nothing to say, he has to say it much more wittily than Rivier has if he hopes to win respect. Monique de la Bruchollerie played the concerto with élan. Its manifold technical difficulties gave her no trouble whatever, and she made every musical point there was to be made. It was not her fault if her efforts seemed largely wasted, and she was warmly applauded. Mr. Szell and the orchestra provided a stunning accompaniment.

The evening began with a delightful interpretation of Beethoven's Fourth Symphony. Except for a hurried tempo in the Adagio, Mr. Szell's conception of the music seemed well-nigh ideal. He made it songful, buoyant, mischievous, and profoundly introspective by turns. It is easy for conductors as well as audiences to underrate this work, coming as it does between the mighty Third and the dramatic Fifth, but in its way it is just as great, and infinitely more relaxed. Mr. Szell high-pressed the Enigma Variations a bit, but this somewhat pompous, sentimental score can well stand such treatment.

—R. S.

In the Sunday afternoon concert

on March 9, Monique de la Bruchollerie played Tchaikovsky's First Piano Concerto. Hers was an awe-inspiring performance, but one virtually devoid of personal warmth or affection. It made its points by intimidation rather than by persuasion. Miss De la Bruchollerie's steely fingers never faltered as she sped through all three movements at tempos always faster than one is accustomed to hearing. The force and fury of her playing seemed to be just what the audience wanted to hear, since it rewarded her vociferous rounds of applause.

George Szell opened the concert with a colorful and rousing account of Berlioz' Roman Carnival Overture and ended it with Elgar's Enigma Variations, which was repeated from the Thursday-Friday concerts.

—A. H.

Italian Conductor Makes North American Debut

Ensemble of 65 members of the New York Philharmonic-Symphony. Anton Rocco Guadagno conducting. Carnegie Hall, March 4:

Overture to Oberon.....Weber
Symphony No. 5.....Dvorak
Three Symphonic Preludes to Edipo Re (Sophocles).....Pizzetti
(First performance in America)
Concerto for Orchestra.....Petrassi
(First performance in America)
Rakoczy March.....Berlioz

Anton Rocco Guadagno, a 29-year-old Sicilian who has conducted extensively in Italy and most recently in Peru, made his North American debut in this concert. He conducted the familiar scores from memory, with obvious understanding of them, and his baton technique was apparently clear to the orchestra. His phrasing was musical but overconscientious. He dwelt lovingly on all the notes, as if to make sure everything was heard. Admirable as his intentions were, he made the music seem unnecessarily long-winded and lacking in organization.

He was to be commended for giving his audience a chance to hear two unfamiliar Italian works instead of sticking entirely to the sure-fire repertoire. Ildebrando Pizzetti's composition, dating back to 1904, is a lengthy, wearisome, atmospheric work, given to declamatory melodies played in unison by the full orchestra and to open fourths and fifths for archaic effects.

Goffredo Petrassi's Concerto for Orchestra was finished in 1933 but sounds more like some of the eclectic, neo-classic French works of the 1920s. The heavy orchestration involves a piano and a saxophone; the scoring is largely by instrumental choirs; and the athletic material is developed polytonally. The three long movements are overstuffed and turgid, however, and sound like much ado about nothing.

—R. E.

Grant Johannesen Plays Chopin with Philharmonic

Grant Johannesen made his first appearance as soloist with the New York Philharmonic-Symphony on March 8, playing Chopin's Second Piano Concerto under the baton of George Szell. The rest of the program included Beethoven's Third Leonore Overture, in a vigorous, somewhat ragged performance, and a repetition of Elgar's Enigma Variations.

Mr. Johannesen, who has concertized extensively in this country and in Europe, has time and again shown himself to be one of the very best of the younger generation of American pianists. This concert was no exception. It left the listener once again fully convinced of Mr. Johannesen's powers. It also left the impression, which in retrospect grows to certainty, that he would have been more fortunately cast in music for which he had a greater personal affinity.

Mr. Johannesen's playing was marvelously precise and well shaped. The



Nathan Milstein Grant Johannesen

tone always sang (how seldom can one say that) and the phrasing was always deeply musical. The interpretation was one of great honesty and mature musicianship. But this concerto is nothing if not romantic, and Mr. Johannesen's playing did not give it the expressive breadth it needs if it is to breathe and live. Everything that could be done he did, except make the F minor Chopin's.

—J. H., Jr.

Toscanini Returns To NBC Symphony Series

After a fifteen-week absence, Arturo Toscanini returned on March 8 as conductor of the NBC Symphony for his second series this season of concerts broadcast from Carnegie Hall. Seemingly refreshed by his vacation, he walked to the stand with considerable vigor and immediately launched into a vivid, exuberant account of the Overture to Kabalevsky's Colas Breugnot. Some of Mr. Toscanini's interpretations have become so razor sharp and bodiless as to seem two-dimensional. The playing of Cherubini's D major Symphony was a good example of this—clean, swift, without much substance, and not very interesting. His version of Strauss's Death and Transfiguration, which completed the program, was a different matter. The intensity of feeling, sure control of tempo changes, and shrewdly planned climax all contributed to a magnificent and stirring performance. The orchestra played superbly, although the tone quality of the brass section was not worthy of the rest of the ensemble. It was a good omen that Mr. Toscanini, who will be 85 on March 25, hardly ever needed to support himself on the iron railing around the podium.

—R. E.

Milstein Is Soloist Under Eugene Ormandy

Philadelphia Orchestra. Eugene Ormandy, conductor. Nathan Milstein, violinist. Carnegie Hall, March 11:

Tragic Overture.....Brahms
Violin Concerto in D Major.....Brahms
Symphony in D Major.....Brahms

An all-Brahms program, played with transcendent radiance and virtuosity, was the business of the Philadelphia Orchestra's ninth concert of the season. One left with a stronger impression of the orchestra than of the composer's music, but Mr. Ormandy's musicians can scarcely help it if they are collectively one of the perennial wonders of the world.

After a somber, portentous performance of the Tragic Overture, Nathan Milstein played the Violin Concerto. It would be difficult to imagine any violinist with the notes more perfectly under control, and, what with the superb playing of the orchestra, the performance was an unexampled study in technical ease. Mechanical facility stole the show from Brahms, although the slow movement found Mr. Milstein in a mood of high poetry.

Mr. Ormandy closed the program with a reading of the Second Symphony that was as stirring as it was typically Philadelphian. It would be easy enough to fault the performance. There is, for example, no legitimate

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attractively. The playing was crisp and immaculate, and the music was charming. Dukas' Sonata in E minor was subsequently given what the pianist believed to be its first New York performance. This reviewer (who did not seem to be of the minority) hopes that it will be its last. The work is monumental for its length, lack of originality, and paucity of original or acceptable ideas.

The second half of Mr. Rogers' program was given over to Ravel's Valses Nobles et Sentimentales, and Book II of Debussy's Etudes. The Ravel was played with a good deal of spirit, and Mr. Rogers' fingers were strong and sure. However, the waltz rhythms were projected with a kind of spastic rubato that—quite apart from the damage it did to the music—was literally unnerving.

In sum, Mr. Rogers' playing suggested talent and intelligence, both of which, however, were somewhat unbridled.

—W. F.

Artur Rubinstein, Pianist Carnegie Hall, Feb. 29

Artur Rubinstein was in superb form throughout his recital, and seemingly peerless in the second half, which was devoted to Stravinsky's Petrouchka Sonata, Ravel's Ondine, Albeniz's Navarra, and a Chopin group—two études and the C sharp minor Scherzo.

His performance of the Stravinsky work was a truly great one. It was as incredible a technical achievement as it has been in the past—it has to be heard to be believed. The pianist evoked a full orchestra and gave a musically integrated presentation that few, if any, instrumental ensembles under a conductor could surpass. The way in which he built up a tremendous mass of sound and then gradually dissipated it, leaving only the simulated sound of an accordion, was only one of the myriad, miraculous effects he brought off, and the Olympian ease with which he did so was part of the miracle.

In the Chopin group Mr. Rubinstein could do no wrong. Tempos that in other hands would be too fast seemed perfectly justified, for the essentials were never skimmed in the excitement of sheer speed. Ravel's Ondine had all the requisite glitter and shading within the muted range desired by the composer. This was particularly satisfying, for most performances of it are too loud.

The first half of the program included Haydn's F minor Andante con Variazioni; Schubert's A flat major Impromptu, Op. 90, No. 4; and Brahms's F minor Sonata. Every performance had the tonal beauty, color, and musicianship that usually characterize Mr. Rubinstein's playing. Only the Brahms sonata found the pianist on less than satisfactory terms with the music. He hurried some of the slow passages as if he were impatient with their longueurs. This served only to disturb an intended mood and to call attention to the fact that the work is indeed afflicted by lengthiness.

A capacity audience that overflowed onto the stage demanded several encores from the pianist.

—R. E.

Jean Marie Schneck, Mezzo-Soprano Town Hall, Mar. 1, 3:00

Jean Marie Schneck sang a recital that included groups of songs by Brahms, Schubert, and Fauré; arias by Scarlatti and Tchaikovsky; and shorter items in German, French, and English.

Miss Schneck displayed a thoroughly pleasant natural voice that suggested during certain moments of her recital that it may yet be an impressive one. It was a big voice with a



Artur Rubinstein Thomas Richner

big range, although perhaps not so large on either count as some of Miss Schneck's wishful-singing inferred, for there was considerable strain at both extremes of the range.

Interpretatively, the program established a clean-cut dichotomy. The German material was sung with a rather casual, but authentic feeling, and the big lines were right for the singer's voice. The French songs, however, need a cleaner, cooler treatment than Miss Schneck seemed able to give them.

Miss Schneck has good natural endowment and her behavior on the platform is attractively poised. Giuseppe Bamboschek's accompaniments were sympathetic, but on occasion they were distractingly inaccurate.

—W. F.

Thomas Richner, Pianist Town Hall, March 2, 5:30

Thomas Richner reaffirmed the good impression he had made at his Town Hall recital last season. Once again the young pianist presented an all-Mozart program notable for the balance of his choices, which included early and late works and familiar and unfamiliar ones.

Mr. Richner's performances of four sonatas and two shorter pieces were all carefully worked out to the last detail. They all had taste and intelligence to recommend them, but the famous C major sonata, K. 545, had also an inner intensity that was missing to some degree in most of his playing. In the F major sonata, K. 533, too, the pianist allowed himself more latitude of feeling, casting off temporarily the rather excessive restraint that marked his approach. The finales of the sonatas in A minor, K. 310, and B flat, K. 281, were taken at too slow a tempo to permit any real brilliance, and here perhaps more than elsewhere the pianist's technical limitations were revealed.

—A. B.

New Friends of Music Town Hall, March 2, 5:30

The New Friends of Music, as part of their current series of programs devoted to Beethoven, Handel, Purcell, and contemporary composers, offered Handel's opera *Il Pastor Fido* (The Faithful Shepherd) in a version prepared and conducted by Lehman Engel. In 1711, Handel's opera *Rinaldo*, composed to introduce him to the London public, was a brilliant success. The next year, after a brief visit to Hanover, where he had been court conductor since 1710, he brought out *Il Pastor Fido*, which was also successful.

A modern revival of this work cannot, in the nature of things, hope to give a very accurate reproduction of the original performance. The castrati who dominated the operatic stage in Handel's day have disappeared, and many other conditions of performance have changed. Mr. Engel used a small chamber orchestra, with a piano and cello for the continuo, and, with a single exception, a cast of women singers.

The libretto of *Il Pastor Fido* is the essence of cliché, even in the perspective of its own time. Mirtillo, a shepherd, loves a nymph, Amarilli, who is betrothed to Silvio, but is secretly in love with Mirtillo. Dorinda, another nymph, loves Silvio; and Eu-

rilla, another nymph, loves Mirtillo. Eurilla traps Mirtillo and Amarilli into a secret meeting, and betrays them to the priests of Diana, who decide to sacrifice Amarilli for her supposed betrayal of Silvio. But Tirenio, the high priest of Diana, intervenes and reveals Eurilla's treachery. Mirtillo is wedded to Amarilli, and Silvio is wedded to Dorinda, amid general rejoicing.

The cast was made up of Genevieve Warner, as Mirtillo; Genevieve Rowe, as Amarilli; Lois Hunt, as Eurilla; Virginia Paris, as Dorinda; Elizabeth Brown, as Silvio; and Frank Rogier, as Tirenio. *Il Pastor Fido* consists almost entirely of solo recitative and arias, many of which are beautiful, although not among Handel's most memorable. Given in concert form with streamlined speed and efficiency, it does not savor very much of the eighteenth century or sustain the listener's interest. The singing was competent and tasteful but not sufficiently distinguished in technique or style to save the performance from an air of routine, and Mr. Engel's conducting was equally colorless. Miss Warner was the most communicative and vocally expert of the artists.

—R. S.

Andrés Segovia, Guitarist Town Hall, March 2

The eminent Spanish guitarist Andrés Segovia introduced two works to New York in this recital: Paganini's *Andantino Variato*, revised by Manuel Ponce, and Villa-Lobos' *Three Studies*, dedicated to Mr. Segovia. Many people do not know that Paganini was a master of the guitar and wrote much music, both solo and concerted, for it. The composition performed at this recital is idiomatic and interesting enough to deserve a revival. If its musical material is commonplace in quality, it reveals more dignity and taste than several of the Paganini showpieces for violin that have survived. Villa-Lobos' *Three Studies*, in E minor, E major, and E minor, are banal in their melodic content and harmonic treatment but sufficiently fascinating in color and instrumental effect to offset their intrinsic musical tawdriness. Mr. Segovia played them with such consummate taste and technical skill that they sounded very exciting.

The concert opened with a group of noble sixteenth- and seventeenth-century works in which the artist's wonderful sense of phrase and rhythm had full play. Hearing Mr. Segovia play a pavane or a villanella is worth more than pages in a musical history describing the style and texture of these masterpieces. No less beautiful was his playing of four pieces by Handel and of a bourrée by Bach. The contrapuntal clarity, the exquisite



Jascha Heifetz Andrés Segovia

tone quality, the flawless balance and line of his conceptions made one feel that this music could not be more eloquently performed. A group of Spanish pieces led to a generous allotment of encores.

—R. S.

Kurt Weill Concert 92nd Street YMHA, March 2, 2:30

The season's second concert in honor of the late Kurt Weill was offered by the YM-YWHA Symphonic Workshop, Maurice Levine, conductor, on what would have been the composer's 53rd birthday. The program was devoted entirely to compositions from Weill's post-European period—including five songs he had written for a projected show, *Twain on the River*, shortly before his death. These were given their first performances, with orchestrations by Robert Russell Bennett. The lyrics, based on Mark Twain's *Huckleberry Finn*, are by Maxwell Anderson. There were also the *Symphonic Nocturne* from *Lady in the Dark*, the three songs on Whitman texts, and a concert performance of *Street Scene*. Among the soloists were Norman Atkins, Randolph Symonette, and Joseph James, baritones; Robert Rounseville, tenor; Lawrence Young, boy soprano (who sang the *Huck Finn* songs); Laurel Hurley, soprano; and Marijane Maricle, Ken Remo, Helen Arden, Ruth Lindstrom, Elizabeth Fuller, David Thomas, and Rufus Smith.

—N. P.

Jascha Heifetz, Violinist Carnegie Hall, March 2

Jascha Heifetz opened his second Carnegie Hall recital of the season with Ivan Langstroth's *Nine Variations* on an Etude by Fiorillo (in the style of Brahms). The American-born, German-trained composer, who has taught extensively in New York, has stuck closely to Brahms in the design, texture, and figurations of his work, but the harmonies are—fortunately—sometimes unidiomatic. It is

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Preparing for the concert version of Handel's *The Faithful Shepherd*, given by the New Friends of Music, are Lehman Engel, conductor; Genevieve Rowe, soprano; Gino Smart, pianist; and Genevieve Warner, soprano

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musical reason for sitting on the tempo each time a succulent string passage appears; there is likewise nothing purely musical to be gained from overemphasizing the episodic structure of the slow movement, or from driving the finale to a frenzied paeon in the coda at the expense of the structure. But total splendor there was, and superb musicianship. Even though the effect may not have been what Brahms had in mind, the listener knew he had really heard something. —W. F.

Mitropoulos Is Soloist With Philharmonic-Symphony

Dimitri Mitropoulos forsook the role of conductor for that of soloist in the New York Philharmonic-Symphony's members concert given in the ballroom of the Hotel Plaza on March 10. With Franco Auteri, associate conductor of the orchestra, on the podium, Mr. Mitropoulos played the solo part of Respighi's Toccata for Piano and Orchestra. The composer himself was the pianist with the New York Philharmonic in 1928, when the work was given its first performance under the direction of Willem Mengelberg. That it has not become better known during the ensuing 24 years is not particularly surprising. It gets underway slowly, and once started seems to exist almost exclusively for the sake of keyboard clichés, few of which have been omitted. The harmonies are typical of Respighi, but the scoring—for small orchestra—is relatively conservative. The performance on this occasion was vigorous, to say the least.

Mr. Auteri conducted Sammartini's Sinfonia No. 3, in G major, as the opening work in the program, and Debussy's Petite Suite and Lehar's Gold and Silver Waltz for the final ones.

—A. H.

Bernstein Conducts And Plays Concerto

Boston Symphony. Leonard Bernstein, guest conductor and piano soloist. Carnegie Hall, March 12:

Eine Kleine Nachtmusik, K. 525; Piano Concerto, E flat, K. 271 Mozart
Symphony No. 5, E flat Sibelius

The first half of this concert was dead dull, but when Leonard Bernstein reached Sibelius' Fifth Symphony he shook off his dutiful air, tore into the score with rhapsodic rhythmic intensity, and turned out an exciting performance. His approach to the work was reminiscent of that of his great teacher, the late Serge Koussevitzky, yet it was by no means a mere imitation. Mr. Bernstein treated the work very freely, as a series of almost fantastic variations. Without letting it fall apart, he differentiated strongly between the lyric and dramatic episodes and he built the long climaxes shrewdly, if not quite so resplendently as Koussevitzky used to.

Mr. Bernstein conducted a singularly undistinguished performance of Eine Kleine Nachtmusik. It was leaden and clumpy, rhythmically monotonous, and sentimental. Only the beautiful execution of the Boston Symphony strings saved it from sounding vulgar. Nor was his conception of the ("Jeune homme") Concerto one to rejoice the heart of Mozarteans. Chords were punched out percussively; the passage-work was blurred with too much pedal; and the tempos were hurried and uneven. One sensed little of the grace, spontaneity, joyousness and singing beauty of this music. It was fortunate that Mr. Bernstein had a work on the second half of the program in which he could let himself go to some purpose.

—R. S.



After the March 16 Philharmonic-Symphony program, Bruno Walter congratulates Nadine Conner on the tenth anniversary of her debut as soloist with the orchestra

Walter Conducts Brahms Requiem

New York Philharmonic-Symphony. Bruno Walter conducting. Nadine Conner, soprano. Mack Harrell, baritone. Westminster Choir, John Finley Williamson, director. Carnegie Hall, March 13 and 14.

Song of Destiny; A German Requiem Brahms

Bruno Walter's interpretation ("revelation" seems a better word) of Brahms's A German Requiem, like his interpretation of Verdi's Requiem at the Metropolitan Opera House last year, left the conviction that I had never really heard the music before. This is a characteristic indication of a supreme performance; for the time being, it obliterates all memories of other experiences of the music, even under the same conductor. It is a blinding flash of insight into the artist's soul. Throughout the score, as Mr. Walter shaped it, Brahms's tender humanity, his horror of death, his profound piety and longing for release were faithfully mirrored.

When a spiritual conception is as right as Mr. Walter's was, technical problems have a way of disappearing. Following the performance with score revealed the scrupulous textual faithfulness of the playing and singing, combined with the utmost emotional freedom. At the beginning, Mr. Walter let the tempo waver a bit, but there was never a sense of insecurity. Later, in some of the contrapuntally complex passages, he allowed much more looseness than some of his eminent colleagues who pride themselves on their streamlined virtuosity would tolerate. Yet throughout the performance one knew that everything would go well. It had to, for the artists all knew what the music was about. The accents, the coloring, the rhythmical pulse, the inflections seemed inevitable.

A striking instance of this was Mr. Walter's treatment of the transitional passage that leads from the crescendo of the funeral march ("For all flesh is as the grass") to the second section "Be patient now, beloved brethren"). Many conductors are so carried away by the dramatic climax for which they have been impatiently waiting that they overlook the vital psychological importance of allowing the passionate outburst to subside before the consolatory admonition follows. Here, as in a score of other places, Mr. Walter went to the heart of the matter.

The chorus sang superbly, with a range of dynamics, clarity of diction, and security that bespoke devoted training. It was able to carry out Mr.

Walter's every wish. Except for a dryness and sense of effort in the tone of the tenors, who sang everything impeccably as to notes, the sheer physical sound of the voices was magnificent. Miss Connor sang with loveliness of voice and dignity, if not with deepest emotional insight. Mr. Harrell was in his element; his performance was noble and technically masterful. The orchestra surpassed itself, as it has a way of doing for Mr. Walter.

An appreciation of Brahms's Song of Destiny depends (it seems to me) upon a happy ignorance of Hölderlin's poem, one of the greatest in all German literature. The whole point of the poem is the contrast between the Elysian, classic serenity of the gods and the blind, desperate, Dionysiac fate of human beings, falling like water from cliff to cliff, hourly into the unknown. Brahms ignores the ruthless honesty and tragic awareness of the poem and tacks on a sentimental ending, exuding typical nineteenth-century optimism.

—R. S.

In the Sunday afternoon broadcast concert on March 16, Bruno Walter prefaced Brahms's A German Requiem with the same composer's Tragic Overture instead of the Song of Destiny. Mr. Walter presented the overture with a fine sense of proportion and an eloquence that never degenerated into mere ranting.

—C. S.

NBC Symphony Program Televised

The NBC Symphony program in Carnegie Hall on March 15 was both broadcast and telecast, with the Reynolds Metals Company as sponsor. Arturo Toscanini conducted a program of five relatively short works—the Symphonic Interlude from Franck's The Redemption, Sibelius' En Saga, Debussy's Clouds and Festivals, and the Overture to Rossini's William Tell. The mechanics of televising a program had its distractions for the listener, with batteries of lights going on and off and the sound of fans or motors drowning out the orchestra's pianissimo passages. All the works were given distinguished performances in the Toscanini manner—sharply etched, concentrated, and a shade fast. The brass, string, and wind instruments all had difficulty in playing some details at his tempos. It was a real treat to hear the William Tell Overture, with its farcical associations with Disney cartoons and fifth-rate ensembles, played with such finish for a change.

—R. E.

Bernstein Conducts With Neway as Soloist

Boston Symphony. Leonard Bernstein conducting. Patricia Neway, soprano. Carnegie Hall, March 15, 2:30:

String Quartet, C sharp minor, Op. 131 Beethoven
(Played by the entire string section)
Concert Aria, Der Wein Berg
Minuet of the Will o' the Wisp, Dance of the Sylphs, and Rakoczy March, from The Damnation of Faust Berlioz

In the final New York concert of the Boston Symphony season Leonard Bernstein required the string section of the orchestra to devote three-quarters of an hour to the fruitless task of playing Beethoven's C sharp minor String Quartet, Op. 131. As a demonstration of the dexterity and fine-grained tone of the players the feat was successful, although hardly necessary, since everyone is long since fully aware of their surpassing skill. Musically the enterprise made about as much sense as a performance of the Bell Song by fifty coloraturas in unison. Beethoven knew the difference between a quartet and a full body of orchestral strings, and the music is too idiomatic to stand such



Leonard Bernstein Patricia Neway

amplification without becoming absurd. Since the quartet is scarcely an unknown work in its original form, one can only assume that Mr. Bernstein wished to toy with the music, and used the only method at his disposal. It is disappointing to see a musician of his education and intrinsic taste devote himself to so empty and indefensible a project.

Alban Berg's Der Wein, composed in 1929, to a translation by Stefan George of Baudelaire's Le Vin, celebrates the liberation of spirit brought about by uncorking a bottle of wine, and broods poetically, at the end, on the subject of solitary drinking. A virtuoso piece in which the basic tone row is concealed under a host of vocal displays and difficulties, the aria requires a soprano soloist who can execute unfamiliar intervals and wide leaps impeccably and without losing sight of the meaning and mood of the text. Miss Neway's musical accuracy left little to be desired, except when she was unable to sustain high notes for their full written length, but she delivered the music in a single morose manner better suited to Wozzeck than to this free-spirited score. Mr. Bernstein was not very successful in achieving a clear exposition of the orchestral values, and he did not manage to give much zest to the ebullient waltz and tango rhythms.

—C. S.

Buketoff Conducts Young People's Concert

Igor Buketoff led the New York Philharmonic-Symphony in a program of post-romantic music in the young people's concert given at Carnegie Hall on March 15. Among the compositions played were Strauss's Till Eulenspiegel; Respighi's Pines of the Appian Way; Tibor Serly's orchestration of Jack in the Box, from Bartók's Mikrokosmos; and the Infernal Dance, from Stravinsky's Fire Bird.

—N. P.

Howard Mitchell Awarded Citation

The National Music Council has awarded its Orchestra Conductor Citation for the 1950-51 season to Howard Mitchell, conductor of the National Symphony, in Washington, D. C. This citation for outstanding service to American music is given annually to the conductor of a major symphony orchestra in the United States on the basis of the number and significance of the works by American-born composers presented in subscription concerts.

Freccia and Hilsberg To Assume New Posts

Both the Baltimore Symphony and the New Orleans Philharmonic-Symphony will begin the 1952-53 season with new conductors. Massimo Freccia, conductor of the New Orleans orchestra for eight years, has been named to succeed Reginald Stewart, who resigned recently from the leadership of the Baltimore organization. Alexander Hilsberg, associate conductor of the Philadelphia Orchestra for several seasons, has been selected as Mr. Freccia's successor in New Orleans.

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an agreeable composition, and it had the best possible exponents in Mr. Heifetz and his accompanist, Emanuel Bay.

A smooth, sensitive performance of Beethoven's D major Sonata, Op. 10, led to the playing of Bach's Third Unaccompanied Violin Sonata. It was quite frankly a virtuoso performance. Saint-Saëns' First Violin Sonata opened the second half of the program with the most brilliant playing of the evening. The dazzling co-ordination of Mr. Heifetz and Mr. Bay as they whipped through the final movement in exhilarating fashion brought a wave of bravos from the capacity audience.

—R. E.

Arnold Eidus, Violinist Carnegie Hall, March 3

Arnold Eidus gave a recital that really was more in the nature of a chamber-music evening, for the violinist had assembled two excellent partners to assist him. These were Leopold Mittmann—the pianist in Brahms's Sonata in A major, Op. 100, No. 2; Ravel's Sonata; and a group of Paganini pieces—and Gloria Agostini—the harpist in Saint-Saëns's Fantasy, Op. 124, and Spohr's Sonata, Op. 113.

Mr. Eidus' playing had technique and musicianship aplenty, but with a thoroughly disarming lack of pretentiousness he made no attempt to overshadow his collaborators. With admirable modesty, he allowed himself the prerogatives of a soloist only in the Paganini items, where they were required by the nature of the music.

Perhaps because they were the most substantial music on the program, the Brahms and Ravel sonatas were the high points of the evening. The Spohr sonata, listed as a first New York performance, had uncommon interest, too, but its attractiveness lay partly in the unusual combination of violin and harp. The sturdy classicism of its writing for the harp was a refreshing contrast to the sweet effects considered idiomatic to the instrument in later times. The Saint-Saëns Fantasy, seemed rather thin by comparison.

—A. B.

League of Composers Carl Fischer Concert Hall, March 3

The League of Composers, this time in cooperation with Valley Music Press, gave the second program of contemporary music in its publisher-artist series. The program included Andrew Imbrie's Sonata for Piano; songs by Ross Lee Finney, Richard Donovan, and John Duke; an unaccompanied Suite for Viola alone, by Quincy Porter; Four Songs for Women's Voices, by Eugene Weigel; and Alvin Etler's Quartet for Oboe, Clarinet, Viola, and Bassoon.

—N. P.

The New York Trio Town Hall, March 4

Conscientious musicianship and seriousness of purpose were the distinguishing qualities of the program presented by the New York Trio, whose members (Fritz Jahoda, pianist; Rachmael Weinstock, violinist; and Otto Deri, cellist) are on the faculty of the College of the City of New York. The fare was varied, including, on the familiar side, Beethoven's Trio in D major, Op. 70, No. 1, and Brahms's Trio in C major, Op. 87, and, on the unfamiliar, first performances of André Singer's Trio, Op. 32 (1951), and a trio in G minor by Michele Masciti (1670-1738) in an arrangement by Mr. Jahoda.

Neither of the new works was particularly distinguished. The Masciti trio is a mildly diverting piece, no



Arnold Eidus



Ellen Faulk

better or worse than most of the lesser music of its time. Mr. Singer's trio is welcome as an addition to the limited contemporary repertoire for this combination, although its modernisms are a bit contrived and its constant improvisatory searching for dissonant sounds begins to wear before its four movements have run their course.

—A. B.

Spanish Program Carnegie Hall, March 5

An audience of 2,300 attended this variety program of songs, dances and piano music. Some of the selections were Latin American but most of them were Spanish. The featured performers were Nestor Chayres, Mexican tenor; Teresita Osta and Fernando Ramos, dancers; and Emilio Osta, pianist.

Mr. Osta played items by Albéniz, Granados, and Sarasate with impressive technical command, and he also provided the accompaniments for the dances by his sister. Mr. Ramos joined Miss Osta in a number of duos and also had a solo of his own. Mr. Chayres's most ambitious offering was de Falla's Seven Spanish Songs. Federico Kramer was his sympathetic accompanist. The audience was most enthusiastic.

—A. B.

Henry Traeger, Pianist Town Hall, Mar. 5 (Debut)

Henry Traeger, who made his New York debut in this recital, was graduated from the University of California with degrees both in medicine and music. He has recently come East to serve on the staff of a Boston hospital and, at the same time, to continue his musical studies.

Dr. Traeger's natural musicality was quite apparent, although his present achievements suggest those of a cultivated amateur rather than a professional recital pianist.

—W. F.

Mieczyslaw Horszowski, Pianist Metropolitan Museum, March 5

In the second of three members' concerts demonstrating old instruments owned by the Metropolitan Museum of Art, Mieczyslaw Horszowski played, on what is believed to be the oldest extant pianoforte in the world, the Fourth Sonata, in E minor, by Lodovico Giustini di Pistoia. This "gravecembalo col piano e forte," a plain black instrument indistinguishable in its outer appearance from a harpsichord of the time, was built in 1721 by Bartolomeo Cristofori, in Florence. According to the program notes by Emanuel Winternitz, curator of the museum collection, scholars have established that the pianos built by Cristofori in 1711 were the very first instruments in which the plectra, or jacks, of the harpsichord were supplanted by hammers that struck the strings instead of plucking them. In ten years of experimentation, Cristofori improved his hammer mechanism considerably, and the 1721 piano possessed by the museum is equipped with a system of escapements that may be considered the prototype of modern mechanisms.

Before Mr. Horszowski began his program, Mr. Winternitz explained

briefly the details of the construction of the instrument, clarifying his presentation with slides containing diagrams and close-up photographs of its mechanism. He also demonstrated the tone of the Cristofori piano and of a contemporaneous harpsichord. Except for the possibility of achieving a crescendo and decrescendo, the piano offered no tonal resources beyond those of the harpsichord, and indeed sounded a good deal the same.

Giustini's four-movement sonata, constructed along the lines of a sonata da camera, with a Preludio and three dance movements, is one of twelve sonatas by Pistoia, which are the first compositions known to have been written specifically for the pianoforte. Since Giustino lived at Pistoia, a few miles outside Florence, it is safe to assume that he wrote his sonatas for Cristofori instruments like the one played by Mr. Horszowski. The adaptation of the music to the piano rather than the harpsichord is apparent in a number of passages in which graduated crescendos and diminuendos—impossible on the harpsichord until the late eighteenth century, when a shutter device was invented—are part of the texture of the music.

Mr. Horszowski played this ancient curiosity with verve and sensibility. For the rest of the evening he addressed himself to a modern Steinway, giving accomplished and stylistically well-differentiated performances of Mozart's D major Sonata, K. 311; Haydn's Andante in F minor (often called Andante con Variazioni), and Beethoven's Waldstein Sonata.

—C. S.

Alfred Zega, Baritone Town Hall, Mar. 7 (Debut)

Alfred Zega, who describes himself as a Polish-American lyric baritone, gave his New York debut recital to an uncommonly large and responsive audience. His program included arias by Handel, Carissimi, and Veracini; songs by Fauré and Poulenc; Dvorak's Zigeunermelodien; and first New York performances of songs by Ronald Murat, Paul Chancellor, Robert Mac Gimsey, and Irving Mopper.

Mr. Zega's performances were spirited and musical, and his good will was both substantial and apparent. A lively intelligence was at work, too. But his voice, while of tolerable quality, was limited in both range and dynamic scope. He lacked both the low notes of the baritone range and the high of the tenor. Perhaps it was a misguided attempt to compensate for these shortcomings that caused him to confuse vocal color and style with unbecoming mannerisms.

—W. F.

League of Composers Concert Museum of Modern Art, March 9

Four of the works presented on this program by the League of Composers were new. Francis Poulenc's Six Improvisations and Luigi Dallapiccola's Sonatina Canonica were performed for the first time in the United States, and Jerzy Fitelberg's Concertino da Camera and Gail Kubik's Boston Baked Beans received their first performances anywhere. The fifth work was Jean Françaix' Quintette à Vent.

The Poulenc and Kubik novelties were on the light side. The charmingly ingenious things Poulenc accomplishes with scales in the fourth improvisation is representative of the wit and refinement of the work. Kubik's skit with music is amusing, too, as the composer turns and twists the tune of My Darling Clementine while recounting how a provincial miss of that name pursues a pompous Bostonian who can resist anyone and anything except baked beans (Boston style).

The Fitelberg and Dallapiccola works are more serious efforts. Their prime concern seems to be with dissonance. The Concertino da Camera is Fitelberg's last work, completed shortly before he died last year. The

first of its three movements was perhaps the most substantial music of the evening. The composer seemed to be motivated by an aesthetic based on dissonance as the central harmonic factor. In the second and third movements, however, the harmonic material is not as well-supported by such other factors as rhythm and registration, and the continuously dark atmosphere tends toward monotony. Dallapiccola, whose Sonatina Canonica is based on Paganini caprices, uses dissonance as an overlay to his source material. This dissonant duplication is apparently what is meant by the title, since the work seems to contain only the barest snatches of canon in the academic sense.

The performers, all excellent, included Isaac Stern, violinist; Gram Johannesen and Alexander Zakin, pianists; Shirley Emmons, soprano; Lee Cass, bass; the New Art Wind Quartet; and Frederic Waldman, conductor.

—A. B.

New Music Society Museum of Modern Art, Mar. 10

Spanish music and the Hispanic influence was the motif of this New Music Society program of short vocal and instrumental pieces. Nicanor Zabaleta, Spanish harpist, made three solo appearances—one in works by sixteenth-century Spanish composers, another in works by twentieth-century Spanish composers, and a third in the New York premiere of P. Glanville-Hicks' Sonata for Harp. Mr. Zabaleta, after a rather tentative beginning, was able to call on his instrument for a surprising diversity of effects and colors.

The Spanish pieces are pleasant trifles, and Miss Glanville-Hicks' Sonata (in which I could detect no "Hispanic influence") is a tuneful, explicit, and idiomatic set of three extremely pretty pieces.

William Hess, tenor, did a handsome job with Paul Bowles' Four Spanish Songs, and with the same composer's eerie, chilling Scenes d'Anabase. He also gave the first performance in the United States of Julian Bautista's severe, mannered Catro Poemas Galengos, for flute, oboe, clarinet, viola, cello and harp.

The same combination, without the singer, was involved in Carlos Surinach's Tres Cantos Bereberes. Most attractively and enterprisingly scored, the music is skilful and beautiful, and it sounded as Spanish as could be. The composer conducted it. Three sonatas by the eighteenth-century composer Antonio Soler were played very sensitively, if a bit dimly, by the pianist David Allen.

—W. F.

Musicians' Guild Town Hall, March 10

David Diamond's Quintet for Clarinet, Two Violas, and Two Cellos had its first performance at the season's final concert by the Musicians' Guild. It was ably performed by David Oppenheim, clarinetist; Nathan Gordon and Lillian Fuchs, violists; and Avron Twerdowsky and Bernard Greenhouse, cellists. The work is a disappointment. It contains passages of fascinating harmonic and coloristic effect, and it is emotionally eloquent at times, but it is shapeless and monotonous. Diamond seems to have let his fancy wander without formalizing and developing his musical ideas into a coherent whole. The first movement opens with a moving threnody but fritters itself away in an ambling Allegro that seems to have no focus. The scherzo, despite its deft scoring and perky rhythm, becomes a mere formula. The Andante evokes a mood but does not move in any direction, and the finale quickly loses its contrapuntal tension and repeats itself endlessly. Diamond is harmonically imaginative and he can write with

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METROPOLITAN OPERA

La Traviata, Feb. 19, 1:00

Verdi's *La Traviata*, with Delia Rigal, Eugene Conley, and Renato Capecchi in the three main roles, was presented in the first of the series of special students' matinees sponsored by the Metropolitan Opera Guild. Four other student performances will be given later in the season—one more of *La Traviata*, and three of the double bill of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*.

Mr. Conley made his entry for the season in the role of Alfredo, and sang freely and easily if without great refinement of phrasing or resourcefulness of coloration. The smaller roles were taken by Paula Lenchner, Jean Madeira (an excessively Wagnerian serving-maid), Gabor Carelli, Lawrence Davidson, Algard Brazis, and Osie Hawkins. Tilda Morse, Maria Karnilova and Socrates Birskey were the ballet soloists. Fausto Cleva conducted.

—C. S.

Carmen, Feb. 19

In this performance of the Metropolitan's new production of *Carmen*, the season's fourth, Kurt Adler conducted instead of Fritz Reiner, who had led the season's first performance of Strauss's *Elektra* the previous evening. Mario Del Monaco appeared as Don José for the first time at the Metropolitan; and Norman Scott took the role of Zuniga for the first time there. The cast, otherwise familiar, included Risé Stevens, as Carmen; Nadine Conner, as Micaela; Paolo Silveri, as Escamillo; and, in other roles, Clifford Harvuot, Lucine Amara, Margaret Roggero, George Cehanovsky, and Alessio de Paolis.

Mr. Adler conducted the opera for the first time at the Metropolitan, and he was faced with a cast and orchestra trained to Mr. Reiner's wishes. Under the circumstances, the questionable tempos (too slow in Act I and much too fast in Act II) and the occasional lack of co-ordination between stage and pit were understandable. Mr. Adler also had to deal with two singers new to the cast—Mario Del Monaco and Norman Scott. He obtained generally efficient results.

Mr. Del Monaco's performance as Don José was vocally and dramatically undistinguished. During the first three acts his acting was wooden, and in the fourth he indulged in exaggerations that made things difficult for Miss Stevens. In a few places the natural vitality of his voice made itself felt, and there was one well-spun piano phrase at the end of his duet with Micaela in Act I that showed that he was capable of better vocalism than he vouchsafed most of the time. His French diction, like that of almost all the other members of the cast, was poor. The lack of precision in his enunciation may have been the cause of a woolly quality of tone in soft passages.

Mr. Scott's Zuniga was a competent, if routine, impersonation, and he sang with considerable vitality. Miss Stevens and the other artists gave workmanlike performances, which was all that one could expect from them under these circumstances.

—R. S.

Otello, Feb. 20

When a performance was as magnificent as this *Otello*, there is little more to say about it than that it approached as near perfection as we can hope for in this imperfect world. Everyone was in top form, and the course of the opera moved with mounting passion under the skilful guidance of Fritz Stiedry. Ramon Vinay was in excellent voice, so that his powerful projection of the charac-

ter of *Otello* was complemented by fine singing; Eleanor Steber sang Desdemona with flawless beauty and communicativeness; and Leonard Warren matched the subtlety of Iago's machinations with suave and subtle vocalism. Nicola Moscona sang Lodovico in place of Lubomir Vichogonov, who was indisposed, and others in the cast were Martha Lipton, Thomas Hayward, Paul Franke, Osie Hawkins, and Algard Brazis. Miss Steber, who had barely recovered from a bout with pneumonia a few days earlier, gave no evidence of any ill effects. She also suffered no injury, luckily, from a rather rough tumble in the second act, when Mr. Vinay tripped and flung Desdemona to the ground with an excess of violence. This was the third representation of Verdi's opera this season.

—Q. E.

Aida, Feb. 21

Fausto Cleva conducted the twelfth performance of the new production of *Aida*, in which Delia Rigal, Nell Rankin, Margaret Roggero, Mario del Monaco, Thomas Hayward, Frank Valentino, Norman Scott, and Jerome Hines sang familiar roles.

—N. P.

Le Nozze di Figaro, Feb. 22

Le Nozze di Figaro was sung by Victoria de los Angeles, Nadine Conner, Mildred Miller, Jean Madeira, Genevieve Warner, Paula Lenchner, Margaret Roggero, Cesare Siepi, Giuseppe Valdengo, Salvatore Baccaloni, Alessio de Paolis, Gabor Carelli, and Lawrence Davidson, all of whom had appeared in their roles previously this season. The conductor was Fritz Reiner.

—N. P.

Elektra, Feb. 23, 2:30

At the season's second performance of *Elektra* the cast remained unchanged, except for the role of Orestes, in which Paul Schoeffler replaced Hans Hotter. Mr. Schoeffler sang with splendid assurance. He might have made the figure of the avenging son more impressive dramatically, but he was always dignified if not heroic in bearing. It is no secret by this time that the Metropolitan's *Elektra*, with Fritz Reiner conducting, is one of its memorable productions. Astrid Varnay was again superb in the title role; and Elizabeth Hoengen offered the most searching characterization of Klytemnestra that I have ever witnessed. Walburga Wegner, Set Svanholm, and the other artists of the cast vied with the orchestra in a performance of blazing intensity that left the house in an uproar of enthusiasm as had the season's first.

—R. S.

Il Trovatore, Feb. 23

A Saturday night audience filled the house and crowded the standing room as Verdi's *Il Trovatore* made its first appearance of the Metropolitan season. What they heard was a good, standard performance, but not one that will go down in history as a great one. There were merits—most notably in the theatrical excitement of Fedora Barbieri's Azucena and the fine schooling of Zinka Milanov's Leonora. There were also demerits, and the blackest of them stemmed from the conducting of Alberto Erede. At any given moment his musical integrity was beyond question, but unsteady tempos, passionless climaxes, and metrical rigidity with the singers robbed the score of a good deal of force.

If Miss Barbieri had been gifted with a voice one size larger and a temperament one degree more abandoned she might indeed be a great

Azucena. Her performance, strongly conceived along the excellent lines traditional for the role, made its points unflinchingly. Her force and emotional validity carried the performance along more than any single factor. More than anything else *Il Trovatore* needs a powerful Azucena. This time it had one.

Miss Milanov rounded into extremely good voice as the evening drew on. Both pianissimos and fortes were in good working order in the last act (surely one of the greatest acts in all opera), and her immense stylistic authority made for some magnificent singing. Elsewhere her delivery was tonally uneven but always lofty in conception.

Kurt Baum's Manrico has shown constant improvement in recent years, and his performance was in some ways more refined and artistically satisfying than ever before. But during long stretches, particularly at the outset, his tone was pinched, unlovely, and lacking in impact. He sang *Ah si, ben mio* with some attention to line, but ended by forcing most unattractively at the climax. It remained for two ringing high Cs in *Di quella pira* to restore a favorable balance, and he went on to a good last act. His acting was still wooden, although there was rather more of it than there used to be.

It was said that Paolo Silveri was singing his first Count di Luna here in spite of a cold, but he sounded better than he had before this season. Absent (or largely so) was his tendency to sing loud and rough, and it was pleasant to be reminded that when he wants to Mr. Silveri can sing a line and shape a phrase better than most. His acting was somewhat off-hand and commonplace, but his *Il balen* was well sung and his over-all musical accomplishment undeniable.

Nicola Moscona was in splendid voice as Ferrando, and discharged his duties with unexceptionable intelligence and good presence. Anne Bollinger, appearing as Inez for the first time, was lovely in every way. Alessio de Paolis, as the Messenger, and Thomas Hayward, as Ruiz, were both more than competent. Algard Brazis, as the Old Gypsy, sang his one line as if it were the rending emotional climax to an unheard aria, which it is not. There are some roles that nothing can be made of, and trying simply makes the singer seem foolish.

—J. H., Jr.

La Traviata, Feb. 25

In the eighth performance of *La Traviata*, Paolo Silveri sang his first Germont of the season, re-establishing himself in a role which was very congenial to him last year. He sang with greater freedom, security, and richness than at other times this season, and acted with simplicity and considerable effectiveness. He made more of the contrasting sentiments of Di-



Ramon Vinay as Otello

Provenza il mar than one ordinarily expects. In her familiar role as Violetta, Licia Albanese once again charmed with her intensity of moods and her vital singing. Jan Peerce sang well as Alfredo. Others were Paula Lenchner, Margaret Roggero, Gabor Carelli, George Cehanovsky, Algard Brazis, and Osie Hawkins. Fausto Cleva conducted.

—Q. E.

Double Bill, Feb. 26, 1:00

In the second students' performance sponsored by the Metropolitan Opera Guild the young operagoers were regaled with Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*. Regina Resnik sang Santuzza for the first time this season in *Cavalleria Rusticana*, projecting the music idiomatically and with fervor, though not without strained tones above A flat. Her acting was natural and convincing. The others in the cast were Kurt Baum, Jean Madeira, Clifford Harvuot, and Thelma Votipka. *Pagliacci* was set forth by Lucine Amara, Ramon Vinay, Frank Guarrera, Renato Capecchi, and Thomas Hayward. Alberto Erede conducted both operas.

—C. S.

La Bohème, Feb. 26

Brenda Lewis, who has been appearing as Rosalinda in the touring company of the Metropolitan Opera's production of *Fledermaus* since last fall, made her debut with the company in New York at this performance in the role of Musetta. Miss Lewis made a colorful and appealing figure of the character. She was careful to indicate both the shrewish and the kind-hearted strains in Musetta's personality, and if she overacted a bit, this could be chalked up to the excitement of a debut. Her voice carried well, and except when she drove it too hard in climaxes it had a vital quality.

An unexpected "first appearance" was that of Eugene Conley, who substituted for Giuseppe di Stefano in the role of Rodolfo. Mr. Conley had never sung the role at the Metropolitan before, although he was heard in it with the New York City Opera. His voice was in fresh condition, and it rang out freely. More restraint, however, both in vocalism and acting, would have improved his performance. Bidu Sayao was a charming and touching Mimi. The others in the cast were George Cehanovsky, Giuseppe Valdengo, Cesare Siepi, Gerhard Pechner, Paul Franke, Alessio de Paolis, and Carlo Tomanelli. Alberto Erede conducted.

—R. S.

Aida, Feb. 27

The thirteenth performance of the new Metropolitan production of *Aida* provided no jinx. It was a good one. Delia Rigal, notably steady of voice and wonderfully in the vein dramatic-

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Kurt Baum as Manrico

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true lyric simplicity, but in this quintet he has not worked out his material; it is a musical nebula.

The concert opened with a superb performance of Brahms's Piano Quartet, Op. 60, in C minor, by Frank Sheridan, pianist; Joseph Fuchs, violinist; Lillian Fuchs, violist; and Bernard Greenhouse, cellist. This is one of Brahms's most intricately scored and needlessly complex chamber works, yet, curiously enough, it is deficient in contrapuntal interest. Only when it is played as transparently and nobly as it was by these four artists are its heaviness of texture and lachrymose sentimentality palliated. Mendelssohn's ever lovely Octet was played by the Kroll Quartet, assisted by Harry Zarief, David Mankovitz, Miss Fuchs, and Mr. Greenhouse. At times, Mr. Kroll seemed to be suffering from the delusion that the work is a violin concerto, but except for this lack of balance the performance was delightful.

—R. S.

American Bach Society Town Hall, March 11

During the past few seasons several organizations have given Bach cantatas with forces approximating those used by the composer in his own performances. The results of these efforts have been variable, but none have been so convincing and satisfying as this one, given by the American Bach Society under the direction of a guest conductor, Ralph Hunter. With a chorus of 21, an orchestra of twenty, and four soloists, Mr. Hunter presented J. S. Bach's Cantata No. 140, *Wachet auf, ruft uns die Stimme*; two motets by Johann Christoph Bach—*Der Mensch, vom Weibe geboren* and *Es ist nun aus mit meinem Leben*; another motet, *Sei lieber Tag willkommen*, by Johann Michael Bach; and Buxtehude's cantata for contralto, tenor, bass, two violins, and continuo, *Aperite mihi portas justitiae*. The program was further varied with Telemann's Suite in A minor, for flute and strings, in which Emmanuel Mesthene, general manager of the American Bach Society, was soloist.

Ellen Faull, Margaret Tobias, William Hess, and Paul Matthen, the vocal soloists, all contributed notably to the success of the evening, but it was the ensemble playing and singing that really set the program apart from others of its kind. Balances between orchestra and chorus were always just, and, although the choral tone had a natural warmth and vibrancy, it never got in the way of precision or clarity in the counterpoint. Mr. Hunter's interpretations were so relaxed and so right that he seemed to be letting the music speak entirely for itself.

No section of the concert was more beautiful than that devoted to the three motets. All are excellent works, and the chorus' realization of them was lovely beyond description.

—A. H.

George Osmolovsky, Violinist Carnegie Recital Hall, March 13

The second of George Osmolovsky's two recitals was both unusual and ingratiating for the brevity, charm, and modesty of the program; it included short dance movements by J. S. Bach; a suite by Alexei Haieff; Quatre Esquisses, by Philippe Gaubert; and short pieces by Arensky, Tchaikovsky, and Britten.

Neither Mr. Osmolovsky's program, his style of playing, nor his interpretative approach was calculated to overwhelm, or even, in the usual sense, to impress the listener. Unpretentious, almost homey musicality was the order of the evening. Each work was played simply, pointedly, and with

the most scrupulous regard for the composer's intention. True, this modesty of approach might very well prove inadequate for sustaining works of greater length and expressive range, but for the pieces involved it could not have been more satisfying.

—W. F.

Ruth Diehl, Soprano Town Hall, March 12

Ruth Diehl, who made her New York recital debut ten years ago, returned to Town Hall to sing a program of seldom-heard and new works. The most interesting of these were Cornelius' *Brautlieder* and a Vivaldi aria, *Di Due Rai*. There were also six of Britten's folksong arrangements; arias by Cesti, Handel, and Bach; two songs by Celius Dougherty; and two songs by Harold Friedell, performed for the first time.

Miss Diehl's performances were distinguished by the excellence of her vocalism. She tapered tones from mezzo-forte down to pianissimo with the greatest of ease and success, and she achieved a wide variety of expressive tonal shading. Her pleasing voice is dramatic in quality, but the relative smallness of her climactic tones suggested that she was not realizing its full potential. Two of the Cornelius songs—*Erwachen* and *Aus dem Hohen Lied*—and two of the Britten arrangements—*La Noel Passee* and *Fileuse*—were fine vehicles for the revelation of her art, and she projected them flawlessly.

Had Miss Diehl's program been as substantial as it was novel, this listener might not have come away feeling that the recital as a whole had been a superficial experience. On the basis of her accomplishments in this concert, it is reasonable to assume that her imaginative power, musical intelligence, and assured technique would do great credit to a program of pro-founder content.

—A. H.

Composers' Forum McMillin Theatre, March 15

Two factions of the local *avant-garde* were represented at the sixth concert of the Composers' Forum and, as could be expected in the case of such elaborately theorized music, the post-program discussion period, at least in the case of Morton Feldman, was a good deal more illuminating than the music itself.

Erich Ito Kahn was the other composer represented. His musical lineage, from Schönberg and Berg, raises no problems. In Three Piano Pieces (1936-40) and in Four Pieces on Mediaeval German Poems (1930), Kahn gives every evidence of knowing how to juggle his tone-rows. The music is recondite, but unlike that of Berg and Schönberg it has a cool, passionless aura that suggests Brahms rather than Wagner as a traditional expressive reference. The music was marvelously performed by the composer and Beveridge Webster, pianist, and Uta Graf, soprano.

Mr. Feldman, whose *Intersection* No. 2 (1951) and *Extension* No. 1 (1951) were performed, talked a powerfully convincing case for his work. He is not interested in musical theories, he said, but in poetry and freedom of expression, of which, he claimed, there cannot be enough. He also commented briefly on his reverence for Webern, Stefan Wolpe, and John Cage. The pieces performed fall into two categories: Music that is composed on graph paper and music that is not. *Intersection* No. 2, a piano piece played by David Tudor, is; the pianist plays a freely calculated rhythmic continuity with complete freedom as to the selection of pitches. (As I recall, he is restricted to a specific register and to the number of pitches that may be sounded simultaneously.) *Extension* No. 1, a violin and piano work played by Mr. Tudor and Matthew Raimondi, is composed on the customary manuscript paper. Except for the added



Renata and Heinrich Joachim

string color it sounded quite like the solo piano piece—a sporadic series of instrumental noises, broken by relatively protracted silences that are entirely non-connnotative as to harmony or line. The silences are said to be as important as the sounds. This reviewer, hard-pressed to decide, preferred the silences.

—W. F.

Renata Joachim, Pianist Heinrich Joachim, Cellist Town Hall, March 16, 5:30 (Debut)

Renata and Heinrich Joachim, in their first Town Hall appearance, made a mark as a piano and cello team of distinction. Theirs was a recital of excellent taste, technical facility, and remarkable musical sensitivity. Husband and wife played with flawless ensemble and a splendid awareness of the requirements of duoplaying.

Not the least of the delightful aspects of the program were the un-hackneyed choices, which included sonatas by Tassarini, Brahms, and Shostakovich, and the first New York performance of Enrique Solares' *Short Suite*. Two movements from Roger's Suite in D minor for unaccompanied cello completed the program. The rich yet unsentimental warmth of Mr. Joachim's tone was perhaps most striking in the dark opening bars of Brahms's Sonata in E minor. Mrs. Joachim, too, accomplished her most appealing playing in this sonata, the lilting quality of whose second movement was utterly enchanting. The finale, though, was a little too deliberately paced for maximum effect.

The novelty provided the performers with a serviceable vehicle, although its busy conventional dissonance was unexceptional. But the duo played it with style, just as they played everything else in their ingratiating recital.

—A. B.

Philharmonic Chamber Ensemble 92nd Street YMHA, March 15

The second concert by the newly organized Philharmonic Chamber Ensemble brought sixteen members of the New York Philharmonic-Symphony, in various combinations, playing Mozart's *Divertimento* in D major, K. 251; Beethoven's *Septet*; the first performance of Alexander Tansman's *Sonata for Four Cellos*; and Darius Milhaud's *Suite for Violin, Clarinet, and Piano*.

The Tansman sonata, insofar as it rises above the level of an exercise in cello sonorities, is tightly constructed and quite charming in melody. The Milhaud suite is a typically competent, not quite top-drawer example of its composer's chamber writing. The performances were all adequate but never in sum more than that. There was much lovely playing, though—notably from Stanley Drucker in the clarinet part of the Beethoven *Septet*.

—J. H., Jr.

Grant Johannesen, Pianist Town Hall, March 16

Grant Johannesen's refreshingly un-hackneyed program included Bee-

thoven's C minor Sonata, Op. 10, No. 1; five of Grieg's Lyric Pieces (*Arietta*, *Hommage à Chopin*, *Klokkeklang*, *Liten Fugl*, and *Hjemve*); Schumann's *Fantaisie*; Copland's *Piano Variations*; Chabrier's *Impromptu*; Stravinsky's *Tango*; and Albéniz's *Eritagna*. The pianist's playing was virtually unblemished during the evening and in its serious musicianship as satisfying as could be. His technique was expert, the tone quality solid and ringing at all times, and the understanding of style and structure comprehensive and penetrating.

Mr. Johannesen's presentation of the Copland variations, in what amounted to a revival, drew particular admiration. Now 22 years old, the work has lost none of the brilliant effect achieved through strength of ideas and original treatment of pianistic resources. The beauty of this performance lay in the sonorous, rich tone colors lavished on the work. The playing had clarity and intellectual force without falling into a dry, percussive manner.

His version of the Stravinsky tango, rhythmically precise and deadpan, was very funny and would have been repeated if the audience had had its way. The pianist was to be congratulated for resurrecting the Grieg and Chabrier works, thoroughly ingratiating in their way, and for playing them with the kind of love and perfection that are their due. The Beethoven and Schumann works, which would have profited from more emotional tension, were admirable in the comprehension of their structural problems, bigness of design, and scrupulousness with regard to detail.

—R. E.

ISCM Forum Concert McMillin Theatre, March 16

The ISCM Forum Series, dedicated primarily to the presentation of works by younger composers, gave a nicely planned and handsomely performed program of premieres. For added interest, two wonderful song groups by the Viennese twelve-tone master Anton Webern were wedged between the works of the young composers.

Webern's *Three Songs*, Op. 25, with piano accompaniment, and *Three Spiritual Folk Songs*, Op. 17, with violin, viola, clarinet, and bass clarinet accompaniment, are real ear-openers for anyone who associates twelve-tone vocal technique exclusively with the supercharged, traumatic expressive atmosphere of Berg and Schönberg. Webern, working with lighter, cleaner textures, and more open space, can evoke moods piquant and tender; the lyricism of these songs frequently assumes something close to gentleness. There is humor in the music, too, a humor that is buoyant and thoroughly un-German in its breeziness. The entire audience must have been grateful for the presence of Bethany Beardslee, a young soprano who sang the difficult voice lines with consummate ease and style.

Two young Frenchmen, André Casanova and Michel Philippot, were represented by twelve-tone works that also had some of the same stylistic graces. Casanova's *Trio*, for flute, horn, and viola, has structural and linear profile, nice contrasts, and an airy, fanciful instrumental setting. Four songs by Philippot are lovely of vocal contour, and the accompaniments are pungent, velvety, and almost Debussyian in texture.

Seymour Shiffirin's *Composition for Piano*, a middling-atonal piece, ran on at great length and seemed badly muddled stylistically. A rushing, dissonant, rather aimless fast section gives way suddenly to a bland, quasi-lyrical slow interlude, which sounds curiously like a different piece by Mr. Shiffirin, or even by another composer. Chou Wen Chung's *Seven Poems*, from the T'Ang dynasty, is an unbroken chain of songs for winds and percussion. The impression was of a

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ally, was in the title role, with Mario del Monaco as an emphatic, exciting Radames. Paolo Silveri's Amonasro had the same good and bad qualities it had had before; and Fedora Barbieri's Amneris the same superlative ones. Cesare Siepi, Lubomir Vichogonov, Thomas Hayward, and Lucine Amara rounded out the cast, and Fausto Cleva conducted.

—J. H., Jr.

Manon, Feb. 28

Mildred Miller sang Rosette for the first time at the Metropolitan in the sixth presentation of Massenet's opera. She acted the role as acceptably as the flabby stage direction would allow, although she was guilty of beating time for herself at one point. The trio, with Paula Lenchner as Pousette and Margaret Roggero as Javotte, had pitch difficulties—a characteristic of previous Manon performances this season. Victoria de los Angeles took the title role, substituting for Eleanor Steber who was ill, and sang with exceptional beauty of phrasing, poignancy, and passion. Giuseppe di Stefano was Des Grieux; Frank Valentino, Lescart; Jerome Hines, the elder Des Grieux; Alessio de Paolis, Guillot; and George Cehanovsky, De Bretigny. Fausto Cleva conducted.

—R. E.

Il Trovatore, Feb. 29

The season's second performance of Il Trovatore had the same cast as the first, with Alberto Erede again conducting. The pleasantest feature of a generally rough and undistinguished performance was the beautiful singing of Zinka Milanov as Leonora, especially in Act IV. Her luminous, faultlessly controlled pianissimo and her ability to spin out legato phrases at any level of volume brought suppleness as well as variety of color into her performance. Kurt Baum was heard as Manrico; Paolo Silveri as Count di Luna; Fedora Barbieri as Azucena; and Nicola Moscona as Ferrando. In other roles were Anne Bollinger, Thomas Hayward, Algerd Brazis, and Paul Franke.

—R. S.

Le Nozze di Figaro, March 1, 2:00

The Saturday afternoon broadcast performance of Mozart's Le Nozze di Figaro involved no singers new to the cast. Victoria de los Angeles, Nadine Conner, and Mildred Miller had the central female roles, and Cesare Siepi and Giuseppe Valdengo the central male ones. Roberta Peters, Jean Madeira, Margaret Roggero, Paula Lenchner, Salvatore Baccaloni, Alessio de Paolis, Gabor Carelli, and Lawrence Davidson took on less lengthy duties, and Fritz Reiner conducted.

—N. P.

Carmen, March 1

The fifth presentation of the Metropolitan's new Carmen production was a special non-subscription event that involved two major changes of cast—Ramon Vinay appearing as Don José and Hilde Gueden as Micaëla. Risé Stevens was again Carmen, and Frank Guarrera was Escamillo, with Osie Hawkins, Clifford Harvuot, George Cehanovsky, Alessio de Paolis, Lucine Amara, and Margaret Roggero in lesser roles.

Miss Gueden was a thoroughly lovely Micaëla, subject to reservation only at points when Tyrone Guthrie's direction seemed right neither for her nor for the opera. She sang with clear tone and shapely phrasing and was particularly touching in her aria. Mr. Vinay looked and acted very well indeed as Don José, but his excellent intentions toward the music and the



Bidu Sayao as Mimì



Brenda Lewis as Musetta



Regina Resnik as Santuzza

words were subverted a good part of the time by foggy, effortful vocalism. Kurt Adler conducted a performance of great musical breadth, although it did not always seem necessary to agree with his tempos, notably in the second act.

—J. H., Jr.

Otello, March 3

The fourth performance of Otello brought no cast changes. Ramon Vinay was Otello, with Eleanor Steber as Desdemona and Leonard Warren as Iago. Martha Lipton, Thomas Hayward, Osie Hawkins, Lubomir Vichogonov, Paul Franke, and Algerd Brazis took other roles, and Fritz Stiedry conducted.

—N. P.

Double Bill, March 4, 1:00

In its second appearance in the Metropolitan Opera Guild series of student matinees, the double bill of Cavalleria Rusticana and Pagliacci was conducted by Ernesto Barbi, of the Metropolitan musical staff, who made his first appearance in the pit. Possessed of a flexible and clearly readable beat, he held the music together well and charged it with energy. It would have been unreasonable to expect more of a conductor taking over without rehearsal the eighth performance of an opera prepared by someone else.

Eugene Conley sang Turiddu for the first time at the Metropolitan. His voice sounded out vigorously, and his acting, while not altogether free, gave a reasonable impression of the character. The others in the Cavalleria Rusticana cast were Regina Resnik, Mildred Miller, Thelma Voipka, and Clifford Harvuot. In Pagliacci, Frank Guarrera substituted as Tonio for Giuseppe Valdengo, who was indisposed. The other roles were sung by Delia Rigal, Kurt Baum, Gabor Carelli, and Renato Capecchi.

—C. S.

Carmen, March 5

The sixth performance of Bizet's Carmen was conducted by Kurt Adler,

who stepped in at the last moment because of the indisposition of Fritz Reiner. Mr. Adler had conducted the opera twice before this season, so the task was not new to him, and he met it with authority and smoothness. The cast was familiar except for Paula Lenchner, who sang her first Frasquita at the Metropolitan, acquitting herself capably. All the principals were in good form, and their singing was highly agreeable. Risé Stevens, especially, distinguished herself by singing well over a heavy cold. Ramon Vinay was the Don José; Hilde Gueden, the Micaëla; and Frank Guarrera, the Escamillo. Others were Margaret Roggero, Osie Hawkins, Clifford Harvuot, George Cehanovsky, and Alessio de Paolis.

—Q. E.

Madama Butterfly, March 6

A greatly altered cast offered, in the season's seventh performance of Puccini's Madama Butterfly, Victoria de los Angeles in her first Cio-Cio-San of the year and the first appearances at the Metropolitan of Giuseppe di Stefano as Pinkerton and Herta Glaz as Suzuki. The singers retained from earlier performances were Frank Valentino as Sharpless and, in shorter roles, Anne Bollinger, Alessio de Paolis, George Cehanovsky, and Lawrence Davidson. At the last minute Lorenzo Alvary stepped in as the Bonze (or "Uncle-Priest," as the Metropolitan program calls him) in place of Norman Scott, who was ill. Fausto Cleva again conducted.

After a first act that was emotionally detached and technically painstaking but over-cautious, Miss De los Angeles' singing grew constantly in freedom, color, and communicative warmth. She made the final scene deeply moving not only with tones that were charged with pathos but also with patterns of action that were simple, genuine, and to the point. As a vocal characterization her Cio-Cio-San did not seem on this occasion the equal of her Manon, partly because of her rather blank and literal view of much of the first-act music and partly because in later scenes she

tended to sacrifice delicacy of nuance to breadth of delivery. But it was none the less a distinguished performance—in some passages the best, from the vocal point of view, to be encountered at the Metropolitan.

Miss Glaz's Suzuki was competent if untouched by personal imagination. Mr. Di Stefano's Pinkerton was lifeless in action and utterly routine in song. Many tenors sound better in this Puccini score than in almost any other music; Mr. Di Stefano, perhaps because he seemed to be still thinking hard about the notes, sounded less well than usual. Mr. Alvary's Uncle-Priest was forceful to the point of recoiling in fear from gestures by Mr. Di Stefano that would scarcely have alarmed a mosquito. Mr. Cleva was in a sentimental mood, and often let the performance drag in unwonted fashion as he tried to squeeze the last drop of expression out of the lyric lines in the orchestra.

—C. S.

Elektra, March 7

One change in cast marked the third performance of Elektra. Anne Bollinger took the role of the Fifth Serving Woman for the first time, singing accurately with a voice that carried easily over the heavy orchestration. Astrid Varnay was again the Elektra, Walburga Wegner the Chrysothemis, Elisabeth Hoengen the Klytemnestra, Set Svanholm the Aegisthus, and Paul Schoeffler the Orestes. The conductor was Fritz Reiner.

—R. E.

Fledermaus, March 8

The season's last performance of Fledermaus found everyone musically in high spirits and good form. John Tyers, who has been singing the role of Dr. Falke with the road company, made his official debut at the Metropolitan in that part. Brenda Lewis, who has been singing the role of Rosalinda with the road company and who made her New York debut at the Metropolitan recently as Musetta in La Bohème, took the part of Rosa-

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Delia Rigal as Nedda



Victoria de los Angeles as Manon



Cesare Siepi as Figaro

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linda for the first time with the regular company. Lois Hunt was heard for the first time as Adele.

The other members of the cast, in familiar roles, included Set Svanholm, Brian Sullivan, Mildred Miller, Clifford Harvuot, Paul Franke, Jack Gilford, and Maria Karnilova. Mr. Tyers' and Miss Lewis' performances have been commented upon in *MUSICAL AMERICA*'s review of the road company production of *Fledermaus*. Miss Hunt, as Adele, sang very prettily, with vocal security in the laughing song. She played the role well, although a little too freely and easily. Tibor Kozma conducted a lively performance.

—R. S.

Aida, March 8

The Saturday broadcast *Aida* had Zinka Milanov in the title role, Mario del Monaco as Radames, Leonard Warren as Amonasro, Nell Rankin as Amneris, Jerome Hines as Ramfis, Lubomir Vichogonov as the King of Egypt, Thomas Hayward as the Messenger, and Lucine Amara as the Priestess. Fausto Cleve conducted.

—N. P.

Alceste, March 10

Kirsten Flagstad made her second appearance in the title role of Gluck's opera a ravishment to the ear. Her singing was of the quality one can call immortal. It was unfortunate that the surrounding production did not provide an appropriately exalted frame, for the arty posings and groupings of the chorus and the inept ballet were distracting in a high degree. The remainder of the cast was the same as at the first performance, with the exception of Norman Scott,



Sedge Le Blang

John Tyers as Dr. Falke



Sedge Le Blang

Lois Hunt as Adele

who was prevented by indisposition from singing the role of Thanatos on that occasion. Brian Sullivan was Admetus and Paul Schoeffler the High Priest; in smaller roles were Anne Bollinger, Lucine Amara, Margaret Roggero, Emery Darcy, Alois Pernerstorfer, Osie Hawkins, Thomas Hayward, and Lubomir Vichogonov. Alberto Erede conducted.

—Q. E.

Il Trovatore, March 11

A stentorian body of enthusiasts in the standing room greeted the return of Robert Merrill to the Metropolitan and the first appearance there of Mario del Monaco in the role of Manrico. Mr. Merrill, who was dismissed from the company by Rudolf Bing last spring when he broke his contract by refusing to return from Hollywood for performances on the Metropolitan tour, was reinstated in January by the general manager on the strength of a letter

of apology. In his very first appearance under this new dispensation he broke one of the house rules by bowing to the applause that followed his performance of *Il balen*. Although his conduct could be forgiven in the light of the special circumstances, it nevertheless detracted from the dignity of a performance in which even the ebullient Mr. Del Monaco remained constantly in character.

Mr. Merrill's voice, which had begun to darken noticeably last season, now seemed much heavier and more sombre than it used to, and it no longer remained consistently in perfect focus. It still seemed one of the most beautiful large baritone voices to be heard anywhere, but its mobility and expressive range were decidedly limited.

Mr. Del Monaco was the most romantically handsome Manrico the Metropolitan audience has seen in many years, wearing a succession of sleek and well-tailored costumes and standing in a variety of poses that emphasized the superior contours of his legs. But he refrained from the self-advertisement and stepping out of character that had marred his performance as *Otello*, and he sang with free, open, powerful tones. At times—notably in the duet *Ai nostri monti*, with Fedora Barbieri—he obscured the point of the music by his failure to use *mezza voce*; and the cavatina *Ah si, ben mio* received a real battering, with scarcely a trace of legato or sensibility to the requirements of bel canto phrasing. But *Di quella pira*, sung in B major, was an admirable achievement, and warranted the many curtain calls it brought him.

Delia Rigal, returning to the role of Leonora for the first time this season, gave one of the steadiest performances of her Metropolitan career. Temperamentally she is admirably suited to the tragic Verdi roles, and when her temperament is supported by stable tone production and eloquent phrasing, as it was on this occasion, she is a distinguished artist indeed. The last act was deeply moving, for in addition to the broad emotionalized line she frequently commands she also revealed a new ability to poise her voice lightly and to achieve *sotto voce* effects of great beauty.

Miss Barbieri's Azucena was as superb as ever, and brought down the house. Nicola Moscona was in fine voice as Ferrando. The lesser parts were sung by Anne Bollinger (an unusually successful Inez), Gabor Carelli, Alessio de Paolis, and Algard Brazis. Alberto Erede conducted rigidly.

—C. S.

Elektra, March 12

Regina Resnik sang Chrysothemis for the first time in the fourth performance of the *Elektra* revival. In its general patterns her action fitted into Herbert Graf's over-all plan of stage direction, but her visual projection of the frustration of *Elektra*'s

younger sister was at times too strident and overwrought to convey the proper contrast between her essential gentleness and *Elektra*'s fierce bloodlust. In her second scene with Astrid Varnay there almost seemed to be two competing *Elektras* on the stage. This impression was borne out by Miss Resnik's singing, which was rather hard-driven most of the time, and devoid of the lyrical texture Chrysothemis must retain even when she is singing over a large body of orchestral sound.

The orchestra played memorably, under Fritz Reiner's all-engrossing direction. Miss Varnay sang magnificently, and seemed to have entered more fully into the spirit of the part of her acting, which seemed more direct and less contrived than it had before. Elisabeth Hoengen, as Klytemnestra, and Hans Hotter, as Orestes, again gave commanding performances. The other principals in the generally strong cast were Set Svanholm, Jean Madeira, Paula Lenchner, Thelma Votipka, Martia Lipton, Herta Glaz, Mildred Miller, Lucine Amara, Anne Bollinger, Akis Pernerstorfer, Paul Franke, and Lubomir Vichogonov.

—C. S.

Otello, March 13

Two major cast changes lent special interest to the fifth and final presentation this season of Verdi's great opera. Delia Rigal sang the role of Desdemona and Paolo Silveri that of Iago, both for the first time at the Metropolitan. Mr. Silveri's impersonation was one of the best he has offered at the opera house. His Iago was a consistently plausible person. The details of his sinister machinations were projected with quiet thoughtfulness rather than demonstrative malevolence, but they were always clear in intent. He sang with comparable musical intelligence. There was more concern for nuance and expressivity than he has often shown, and his voice took on more suavity, losing focus only in the big moments in the second act.

It took two and a half acts for Miss Rigal to come into her own, but after that her singing was worth waiting for. At the outset she was afflicted with some of her worrisome vocal difficulties. She seemed a most uncharacteristic Desdemona—cold and regally condescending to *Otello*—and her graceful stage movement had moments of self-consciousness. Beginning with *A terra! sì nel livido fango*, in the third act, her voice operated smoothly. The unique Rigal tone, limpid but of great density, the nobility of her phrasing, and the inner conviction of her acting in Desdemona's pitiful plight made the music more poignant than ever. Her last act, in conjunction with Martha Lipton's warmly sympathetic Emilia and Ramon Vinay's powerful *Otello*, was an extraordinarily moving experience.

Others in the cast were Thomas Hayward as Cassio, Paul Franke as Rodrigo, Nicola Moscona as Lodovico, Osie Hawkins as Montano, and Algard Brazis as the Herald. Fritz Stiedry conducted a musicianly performance, but he was disturbingly and unnecessarily bad-mannered about differences in tempo between himself and Miss Rigal and Mr. Silveri, who had probably had insufficient rehearsal with him.

—R. E.

Cavalleria Rusticana Pagliacci, March 14, 1:00

The season's final performances of the seemingly inevitable pair of Mascagni and Leoncavallo operas took place at the fourth special students' matinee under the auspices of the Metropolitan Opera Guild. In *Cavalleria Rusticana*, Charles Kullman was heard for the first time this season in the role of Turiddu, and Jean Madeira in that of Mamma.

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EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

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EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

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Lucia. In the other roles were Regina Resnik, Mildred Miller and Frank Valentino. In Pagliacci, Robert Merrill, recently returned to the company, made his first appearance in the role of Tonio this season. The others in the cast were Lucine Amara, Kurt Baum, Gabor Carelli, and Renato Capecchi. Alberto Erede conducted both operas.

Neither of these scores exactly sparkles with genius or deathless beauty and profundity, and when they are performed as listlessly as they were on this occasion one can only marvel at their durability in public esteem under such conditions. The young audience was enthusiastic but not conventional in its reactions, for it laughed, quite properly, at the silly stage business in Pagliacci that makes Canio run in circles and climb stairs to avoid catching Silvio.

—R. S.

Lucia di Lammermoor, March 14

Eugene Conley sang his first Edgardo of the season in the seventh and last performance of Donizetti's opera, with Graciela Rivera in the title role. The tenor sang lightly and lyrically, achieving his best tone production in the final act. In the Mad Scene, Miss Rivera, who had sung prettily and securely until then, was beset by a sudden huskiness which troubled her in the lower range, although she bravely surmounted it in the higher. Giuseppe Valdengo sang Enrico, and the others were Thelma Votipka, Norman Scott, Thomas Hayward, and Paul Franke. Fausto Cleva conducted.

—Q. E.

La Bohème, March 15, 2:00

The broadcast matinee performance of La Bohème had a cast filled with familiar faces; it deserves comment only because of the superb artistry of Licia Albanese as Mimi. She made every nuance in her music and inflection of her lines count and add up into an impersonation of heartrending veristic pathos. Frank Guarrera, as Marcello, had many of the same qualities, less fully informed with the wisdom of experience. Giuseppe di Stefano was the Rodolfo and Hilde Gueden the Musetta, with Cesare Siepi, Clifford Harvuot, Lorenzo Alvary, Alessio de Paolis, Paul Franke, and Carlo Tomanelli in other roles and Alberto Erede conducting.

—J. H. Jr.

Violinist Signs

With Colbert-LaBerge

Frances Magnes, violinist, has joined the list of artists presented by the Colbert-LaBerge Concert Management. Miss Magnes recently played the Dohnányi Violin Concerto in its premiere.

Harshaw Sings Her First Isolde

Margaret Harshaw took a long step forward in her new career as a dramatic soprano when she sang the role of Isolde in Wagner's Tristan und Isolde for the first time, with the Philadelphia Civic Grand Opera, on March 13, in the Academy of Music. In circumstances that would have been trying to a veteran in the part, Miss Harshaw showed that she had what it takes, vocally and emotionally, to make a first-rate Isolde.

Certain aspects of her performance were necessarily tentative, for this is of all dramatic soprano roles perhaps the most taxing at first attempt. In addition, while the performance had vigor and enthusiasm, the lack of stage rehearsals was almost painfully apparent. Giuseppe Bamboschek, artistic director of the company, conducted with a commendable grasp of the score in what was said to be his first performance of it, but the orchestra's shortcomings were now and then a handicap to the stage. All the more admirable, therefore, that the soprano achieved the heights that she did. In stage business, she was materially aided by her well-routined colleagues, who have sung their roles often at the Metropolitan—Set Svanholm, the Tristan; Paul Schoeffler, the Kurvenal; Herta Glaz, the Brangäne; and Lubomir Vichegnov, the King Marke.

Miss Harshaw accomplished her most notable singing in the first act. From the moment of her first question to Brangäne, the authority of her impersonation was established, while her voice, supple, pure, and golden, gained in warmth and intensity through the narrative. She held a firm, round high B, and the long-drawn-out phrases of the curse on Tristan's head were thrilling as sheer sound. The second act started off unfortunately with some misapprehensions about the give and take of cues, enough to unnerve a much more experienced singer. She touched only tentatively on the high Cs after Tristan's entrance, but recovered poise for the love duet, in which she sang beautifully. Partially responsible for the infelicities of this act was the set, which was so peculiarly constructed that Isolde had to disappear behind a wall in order to reach an eminence from which to wave the scarf, and then return the same way. The lighting was unnecessarily bright and all illusion of night was lost. And Brangäne was placed so far away that her warning could scarcely be heard.

The drastic cutting of the score which allowed the final curtain to fall at 11:40 (after an 8:15 opening) took its heaviest toll of the third act, but Mr. Svanholm made the most of what was left of Tristan's delirium, and sang and acted magnificently. Mr.



EN ROUTE

Peter Pears (left), tenor; Kathleen Ferrier, contralto; and Benjamin Britten, composer-pianist, are seen during a recent tour they made together. The three artists presented eleven concerts in fourteen days

Birmingham Post and Mail

Schoeffler's fine Kurvenal was also at its best here.

Anthony Stivanello and Luigi Raybaut were the stage directors. Minor roles were sung by John Rossi, William Van Zandt, and Walter Knetler. The chorus was augmented by the Bethlehem Beethoven Male Chorus.

—QUAINTANCE EATON

Cleveland Hears

Contemporary Works

CLEVELAND—The cause of contemporary music was noticeably advanced during the first part of the season by such organizations as the Cleveland Orchestra, Cleveland Institute of Music, Cleveland Music School Settlement, West Shore Concerts, Oberlin Conservatory of Music, and by individual recitals.

The Cleveland Orchestra, under George Szell and guest conductors, has introduced here this season Howard Hanson's Pastorale, for solo oboe, strings, and harp; Bernard Wagenaar's Song of Mourning; Robert Kelly's A Miniature Symphony; Paul Hindemith's Concerto for Orchestra, Op. 38; William Schuman's Third Symphony; Camargo Guarnieri's Second Symphony; and Howard Swanson's Short Symphony.

The Music School Settlement presented a program of works by Roy Harris, in which Johana Harris, pianist; Josef Gingold; and the school's faculty quartet took part. Mr. Harris spoke. On Jan. 21, Maurice Goldman, recently returned to Cleveland after a sojourn of several years in California, gave a recital that included songs by John Alden

Carpenter, Charles Martin Loeffler, and Samuel Barber. The faculty quartet gave a program of works by George Chadwick, Frederick Converse, and Loeffler. Marion Brown, violinist, and Nancy Salzman, pianist, devoted a program to works by women composers, including Marian Bauer and Ruth Wylie.

Quincy Porter's Eighth String Quartet was played in the Institute of Music series. Marie Simmelink Kraft, mezzo-soprano, and Joseph Knitzer, violinist, presented Villa-Lobos' Suite for Voice and Violin, Gustav Holst's Four Songs for Voice and Violin, and Darius Milhaud's Quatre Poèmes de Catulle.

Performances of music by Serge Prokofiev, Victor Babin, Bohuslav Martinu, and Alvin Etler were given at Western Reserve University.

—ELEANOR WINGATE TODD

Nathalie Boshko To Play In Japan

Nathalie Boshko, violinist, left New York on March 16 for a world tour that will begin with a series of twenty concerts in Japan sponsored by the Japanese newspaper Tokyo Yomiuri. Accompanying her are Elizabeth Hayden, cellist, and Richard Tetley-Kardos, pianist. When the three play together they will be known as the International Trio. On the way to Japan the trio stopped in Honolulu to play a concert under the auspices of the Honolulu Institute of Arts. After leaving Japan the musicians will go to China and India on their way to Europe. Miss Boshko will return to the United States for the 1952-53 musical season.

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Los Angeles Season Full

In Spite of Vicissitudes

NOT often does misfortune dog concerts to the extent that it did those of the Los Angeles Philharmonic on March 6 and 7. Suzanne Danco had originally been engaged as soloist for this pair, but when her tour was canceled Dorothy Dow was secured. Britten's *Les Illuminations* was retained from the original program, and at the close Miss Dow added the *Immolation Scene* from *Götterdämmerung*. The Britten cycle was sung with remarkably fine musicianship and ample vocal resources, but although the Wagner started out with some pealing tones and a finely authoritative style it was apparent before the end that Miss Dow was laboring under difficulty. By the next afternoon the singer had succumbed to a severe cold, and a last minute call brought Alice Mock to sing the Britten songs without any rehearsal, a feat she accomplished, it was reliably reported, with brilliant success. In place of the closing Wagner, Saint-Saëns' *Carnival of the Animals*, which had already been rehearsed for the following morning's Youth Concert, was substituted, with the two pianos played by Shibley Boyes and Anita Priest. Nothing interfered, however, with Alfred Wallenstein's meticulous reading of Beethoven's Fourth Symphony and a particularly exuberant account of Strauss's *Till Eulenspiegel*.

Sir Thomas Beecham was the guest conductor for the concerts of Feb. 28 and 29, and although suffering from a severe attack of sciatica, which necessitated his conducting the Friday afternoon concert from a chair and eventually canceling the remainder of his tour, there was nothing amiss in his conducting. Haydn's *Drum Roll Symphony* was a beautiful example of Sir Thomas' best classical style, and Schubert's *Unfinished Symphony*, while extraordinarily leisurely in both sections, was at least an interesting and valid interpretation. The conductor need hardly have wasted so much chauvinistic time on Lord Berners' trivial suite from *The Triumph of Neptune*. Delius' *On Hearing the First Cuckoo in Spring* and Berlioz' *Le Corsair Overture* prolonged the program to undue length.

A set of variations on the seventeenth-century chorale *Lobe den Herren*, by a Los Angeles composer, Wilbur Chenoweth, opened the program of Feb. 21 and 22, with Mr. Wallenstein conducting. The work was written in memory of the composer's son Michael, who died in 1948 at the age of sixteen. Although conventional in structure and content, the composition is tastefully written and expertly orchestrated. Nathan Milstein gave an impassioned account of the Dvořák *Violin Concerto*, and Mr. Wallenstein conducted Brahms's *Second Symphony* with fine warmth and vigor.

The financial statement of the Los Angeles Philharmonic Orchestra for the fiscal year ending June 30, 1951, showed total production and operating costs of \$501,566.02. The total income from operations was \$300,722.18, making an operating loss for the season of \$200,843.84. The total income from the net continuance fund income was \$204,554.93, making a net income for the year of \$3,711.09.

William Schuman's choreographic poem *Judith* was given its first hearing here by the Los Angeles Philharmonic under Alfred Wallenstein in

the concerts of Feb. 14 and 15. The work impressed by its somber coloring and intricate rhythmic scheme, and it was given a brilliantly assertive performance. Benno Moiseiwitsch offered a reading of Beethoven's *Emperor Concerto* that was notable for a wide variety of pianistic effects. Mozart's *Jupiter Symphony*, which opened the program, found the orchestra in less than its best form in respect to clarity and tonal attractiveness.

One of the finest performances that Mr. Wallenstein and the orchestra have given in recent years was Berlioz' complete *Romeo and Juliet* in the concerts of Jan. 24 and 25. The demanding score was set forth with fine comprehension of its individual qualities. There was both brilliance and warmth to the playing, and the care that had been exercised upon the minute dynamic gradations was evidence of the virtuoso standard of the performance. The Roger Wagner Chorale sang its share of the symphony with fine tone and excellent enunciation. Nan Merriman created a sympathetic mood with her well-sung solo; David Lloyd's brief moment in the recitative and Scherzetto was a neat bit of vocal skill; and the Friar Laurence of Désiré Ligeti had the advantages of sonority and operatic projection, even though his words were uniformly unintelligible.

Frank Martin's *Petite Symphonie Concertante*, for clavichord, piano, harp, and two string orchestras, not only introduced the Swiss composer to the local public at the concerts of Jan. 17 and 18 but made known a novelty of unusual interest. The blending of the timbres of the three types of stringed instruments—the solos were expertly played by Alice Ehlers, Shibley Boyes, and Stanley Chaloupka—made for intriguing tonal textures, and the musical substance of the work is of uncommon expressiveness and individuality. Mr. Wallenstein conducted a well-considered interpretation of Elgar's *Enigma Variations* and a performance of Tchaikovsky's *Fifth Symphony* that gained in dramatic value by conforming to the indicated tempos and dynamics without an excess of personal intrusion.

William Primrose was the soloist at the concerts of Jan. 31 and Feb. 1, playing the first local performance of Bartók's *Viola Concerto*. Mr. Wallenstein conducted the *Overture to Mozart's The Magic Flute*, Wagner's *Siegfried Idyll*, and Schumann's *Symphony No. 2*, in C major.

Kurt Reher gave the first performance of Gerald Strang's *Concerto for Cello*, with woodwinds and piano, Op. 36, at the Evenings on the Roof concert of Feb. 11. While the composition begins with a few stimulating ideas its development scarcely lives up to the initial promise. Hindemith's *Die Serenaden*, with Marni Nixon as soprano soloist, was also listed on the same program, and there was a touch of novelty to Sir Donald Francis Tovey's *Sonata in F*, Op. 4, for piano and cello, a work of Brahmsian cast but surprising amiability of spirit. Other recent Evenings on the Roof concerts have presented such novelties as Edward Reber's *Sextet for Piano and Winds*, a solo cantata by Schütz, Milhaud's *Sonata for Violin and Harpsichord*, and Tremblay's *Quintet for Winds*.

Recent recitalists in the Moss, Hay-

man, and Wilson series in Philharmonic Auditorium have included Tossy Spivakovsky, Solomon, Alexander Brailowsky, and Victoria de los Angeles, in her local debut.

At the concert of the Byrns Chamber Orchestra in Wilshire Ebell Theatre on Jan. 20, the first local performance of Mario Castelnuovo-Tedesco's *Concerto da Camera*, for oboe and strings, was given, with the solo played by Gordon Pope and Harold Byrns conducting. The work is written with the composer's usual deftness and melodic facility, although it does not always avoid monotony. June Kovach, pianist, also appeared as soloist, in a clean and vigorous account of Bach's *D minor Concerto*.

Julian Olevsky, violinist, made an unusually successful debut in Wilshire Ebell Theatre on Jan. 21, and Ray Dudley, Canadian pianist, impressed with the possibilities of his talent in the same hall on Jan. 16.

Other programs have been given by Guiomar Novaes; Richard Dyer-Bennet, Josette and Yvette Roman, Susan Reed, Joseph Szigeti, the Virtuosi di Roma, Andrés Segovia, Beth Dean and company (in *South Pacific Dances*), the Los Angeles Chamber Symphony (in music by Igor Stravinsky, with the composer conducting), and the St. Olaf Choir.

Alfred Wallenstein conducted the Los Angeles Philharmonic in pairs of concerts on Dec. 13 and 14, Jan. 3 and 4, and Jan. 10 and 11. The pre-Christmas program had Gregor Piatigorsky as soloist in Haydn's *Cello Concerto*, and the orchestra contributed Schumann's *Rhenish Symphony* and Stravinsky's *Le Sacre du Printemps*. The first concert of the new year brought Guiomar Novaes to play Chopin's *F minor Piano Concerto*, with Mr. Wallenstein conducting the Vivaldi-Mistowski *Concerto Grosso in G minor* and Sibelius' *Second Symphony*. The orchestra's concertmaster, David Frisina, made his first solo appearance since rejoining the orchestra last year when he played Respighi's *Concerto Gregoriano* in the Jan. 10 and 11 concerts. Orchestral works were Chávez' *Sinfonia India* and Schubert's *C major Symphony*.

The Sadler's Wells Theatre Ballet gave fourteen performances in Philharmonic Auditorium from Dec. 25 through Jan. 5. Because of illness in the family of a member of the Paganini Quartet that group's concert for the Music Guild in Wilshire Ebell Theatre on Dec. 19 was played by the Hungarian Quartet. The Paganini Quartet eventually played the Jan. 2 concert, with a trio by Hans Krasa and Ernst Toch's *Spitzweg Serenade* as novelties.

Evenings on the Roof gave its first concert of the New Year on Jan. 7. Elena Nikolaidi gave a recital in Philharmonic Auditorium on Jan. 8.

Having successfully sold out six performances when originally presented in Bovard Auditorium at the University of Southern California, The Consul eventually moved to Philharmonic Auditorium for a week under professional conditions, beginning March 10, with nightly performances and two matinees. The move was made possible by the sponsorship of the Guild Opera Company, which took over the original Carl Ebert production. The role of Magda was again sung alternately by Peggy Bonini, Phyllis Althoff, and Barbara Patton. Katherine Hilgenberg was the mother, Ava Gjerset the secretary, Francis Buanes the husband, and William Vennard, the secret agent. Smaller roles were taken by Marni Nixon, Kalem Kermoyan and Cris Lachona.

The season's second program presented by the International Society for Contemporary Music was conducted by Robert Craft in Hancock Auditorium on Feb. 24. Anton von Webern's *Quartet*, Op. 22, was given a first Los Angeles performance, and was played twice, before and after intermission. As performed by Robert

Gross, violinist; Mitchell Lurie, clarinetist; William Ulyate, tenor saxophonist; and Leonard Stein, pianist, the work at least could be admired for its extreme economy of means.

A first local hearing and perhaps only the second American performance was also tendered to Schönberg's *Suite*, Op. 29, which is supposed to have been inspired by the forms of the classical suite but which in more than a half hour of turgid twelve-tone music suggests little except the composer's vast intellectual command of his material. It was played by Mr. Gross, Mr. Ulyate, and Mr. Stein, and Glen Johnston, E flat clarinetist; Milton Thomas, violinist; and George Neikrug, cellist.

The program opened with Ben Weber's *Concerto*, Op. 32, for piano, solo cello, and winds, likewise given a first Los Angeles performance by Naomi Sparrow, pianist; George Neikrug, cellist; and the Fine Arts Wind Players. For this tortured and graceless example of twelve-tone music one could find no excuse whatever.

Messiaen's intriguing *Visions of the Amen* was heard for the first time here at the Evenings on the Roof concert of March 3, played by Lillian Magidow and Xenia Chasman, duopianists. The program also contained Ernst Krenek's uninspired setting of four poems by Gerald Manley Hopkins. The Roof concert of Feb. 25 was given by the Occidental College Glee Clubs, Howard Swan, director. The principal works programmed were Arne's *Libera Me*, Brahms's *Motet*, Opus 29, Klein's *Sentences* from Whitman, and Milhaud's cantata *Naissance de Vénus*. William Walton's *Sonata for violin and piano* was given a local premiere at the Roof program of Feb. 18, played by George Kast, violinist, and Howard Wells, pianist. Suzanne Bloch gave the entire program on March 10.

The third and final concert of the Los Angeles Chamber Symphony Orchestra in Royce Hall, UCLA, on March 11, had Carlos Chávez as guest conductor. The program listed three of Chávez' compositions: the *Prelude and Two Dances* from *Los Cuatro Soles*, the *Concerto for Four Horns and Orchestra* (admirably played on the solo instruments by Tibor Shik, Fred Fox, Joseph Eger and James Decker) and the original small orchestra version of the *Sinfonia India*. Bach's *Fourth Brandenburg Concerto* opened the program, with the solo violin played by Eudice Shapiro and the two flutes by Arthur Gleghorn and Haakon Bergh.

Other events have included an impressive debut recital by Julius Katchen, pianist, in Wilshire Ebell Theatre on Feb. 19; the debut of Anna Maria Alberghetti, an innate vocal talent being exploited much too early, in Philharmonic Auditorium on March 1; the first appearance here of Ricardo Odnoposoff, violinist, in Wilshire Ebell Theatre on March 2; a recital by Richard Tucker, in which a trite program was beautifully sung, in Philharmonic Auditorium on Feb. 27; the First Piano Quartet, in Philharmonic Auditorium on Feb. 29; the highly successful downtown debut of William Warfield, in Philharmonic Auditorium on Feb. 26; Marian Anderson's annual recital, in Philharmonic Auditorium on Feb. 17; Antonio and Luisa Triana, in Philharmonic Auditorium on Feb. 16; the American Art Quartet, with Rudolf Firkusny, pianist, in the Music Guild series, in Wilshire Ebell Theatre on Feb. 24; Monas Harlan, tenor, in Wilshire Ebell Theatre on March 1; Dawn Adams, violinist, in Assistance League Playhouse on March 4; Ellabelle Davis and Lawrence Winters, in Philharmonic Auditorium on Feb. 24; Richard Cumming, pianist, in Assistance League Playhouse on Feb. 20; and Stanley Chaloupka and Paula Schertzing, duo-harpists, in Assistance League Playhouse on Feb. 19.

—ALBERT GOLDBERG

Elektra

(Continued from page 7)

Strauss set it down on paper is an empirical one: Does it work? Whereas Salome is shocking because of its surface realism, Elektra is deeply disturbing and even horrifying because the nasty twilight world of the newly discovered Freudianism has come into view. Nearly everyone in Elektra is cruel and harsh, not because the Fates make them so, but because their subliminal lives are warped and frozen into patterns of hate and bloodlust. Strauss's score seeks out and exploits these emotional substrata, giving them overt form in sound combinations that exist wholly for their sake. Not even the Puccini operas, which run off into attractive and tuneful set pieces at many points, are fashioned of materials so completely conditioned by the psychological motivations of the characters. Without the words, character, and plot, the music of Elektra is in the final analysis unintelligible. Ordinary canons of taste and style do not apply to it, for Strauss was not guided by them. The rude dissonances, which predate those of Stravinsky by half a decade, are not employed for the sake of some theoretical extension of musical language. They are used because they apply to the bitterly hateful matters at hand. Nor is it an accident, on the other hand, that Elektra's lyric rhapsody in the scene of her recognition of Orestes should possess so markedly erotic a character; in the passion of this music, so sharply contrasted with the unyielding dissonances of her colloquy with Klytemnestra, is revealed, whether we like it or not, the incestuous texture Freudian psychology imputes to her relationship with her brother.

If Mr. Reiner spared us none of the meaning of Strauss's tone representations, neither did Miss Varnay. For all her obeisance toward Italian opera in the past two or three seasons, this is the kind of music she should sing. If there were unstable or ragged moments in her vocalizing, nobody needed to pay them heed. For her comprehension of the text in its relation to the music, and consequently her inflection and coloration of both words and music, made her performance absorbing; and her ability at all times to sing as high or as low and as loudly or as softly as the occasion required, and always to come cleanly across the biggest orchestra sonority, made her singing a really imposing feat.

As an actress, Miss Varnay was somewhat less compelling. She had prepared the role with the utmost regard for the importance of its plastic elements. She was at ease in her movements, and she kept them within a context of stylization out of which her two episodes of dancing developed

naturally. But except in the recognition scene she failed to achieve the submergence of device in characterization that is the mark of genuine acting. Her performance had the outlines of acting, but not the substance of it.

In this matter, she was perhaps somewhat let down by the stage direction of Herbert Graf. It is of course impossible to achieve the ultimate in a Metropolitan production for which limited stage rehearsal is allowed. He was required to accept the individual interpretations of the various principals as they had prepared them, and to content himself with devising relationships and groupings that would bring these diverse interpretations into satisfactory pictorial unity. The highly choreographed style of Miss Varnay did not jibe with the naturalistic acting of Miss Hoengen and Miss Wegner; perhaps one reason the recognition scene seemed truer than the rest of Miss Varnay's performance lay in the skill with which Mr. Hotter made himself, stylistically speaking, a neutral figure without failing to project both power and magnetism. Here, at least, there was no outward conflict of styles.

And not only was Miss Varnay's movement at variance with that of the other principal women; it was unrelated to the incidental group choreography provided by Zachary Solov, which was conceived in terms of balletic realism, neither really realistic nor really balletic. The movement designs of the whole production interested Mr. Graf too little, or else he could do nothing to improve them. It is useless, I am sure, to point out after the fact that Martha Graham would have been the right stage director for Elektra; but at any rate the opera can never be a satisfactory spectacle without the imposition of a single style of movement and gesture.

Taken in its own terms, Miss Hoengen's Klytemnestra was magnificent. Her appearance had the rottenness of self-indulgence. Her fear of Elektra left one un pitying, as it should; her jubilation upon receiving word of Orestes' death was hellish. Although her voice was far from being large enough, she used a quasi-vocalized Sprechstimme to make both the words and their emotional quality carry over the orchestra. With only a fraction of the vocal power of a Kerstin Thorborg or a Karin Branzell she was none the less able to make her Klytemnestra a full-scale portrait.

Miss Wegner also succeeded despite Nature's firm intention that she should restrict herself to music that is gentler and less dense. She sounded like a Sophie singing far too loud, and if one extricated the separate tone of her voice from the whole sonorous web it was apparent, from the way in which true vibrato disappeared and tremolo took its place, that she was trying her powers severely. But

she too was always audible. More important, she sang the music intelligently and with good instinct, and kept the relatively colorless little sister from being wholly obliterated by the impact of Elektra's dominant personality.

Mr. Hotter and Mr. Svanholm fitted effectively into the picture in their few minutes on the stage. In the shorter parts, the conscientious care of both Mr. Graf and Mr. Reiner was apparent, for all of them were splendidly prepared. Alois Pernerstorfer appeared as the Guardian of Orestes, Lubomir Vichogonov as the Old Servant, and Paul Franke as the Young Servant. Thelma Votipka contributed a striking miniature as the Overseer of the Servants, and Jean Madeira, as the Confidant of Klytemnestra, and Paula Lenchner, as the Trainbearer, were especially believable. The five serving women whose prattle opens the opera were Martha Lipton, Herta Glaz, Mildred Miller, Lucine Amara, and Genevieve Warner.

—C. S.

Alcestis

(Continued from page 7)

gratifying if not stylistically apt in its expression. Paul Schoeffler, as the High Priest, produced pleasant, firm tones, and was an imposing stage figure, although he did not achieve the faultless purity and clarity of Mme. Flagstad's English. Alois Pernerstorfer was a less fortunate choice for the role of Apollo. His voice was wobbly and insecure, and his marked German accent suggested an untowardly teutonic infiltration of Olympus. Osie Hawkins, originally cast for the role of Thanatos, also substituted in the role of The Herald for Norman Scott, who was indisposed. Emery Darcy sang the part of Evander effectively; and Anne Bollinger, Lucine Amara, Margaret Roggero, Thomas Hayward, and Lubomir Vichogonov, in lesser roles, were all excellent.

Mr. Erede's conception of the score was unflinching in dramatic eloquence. He conducted the work with the obvious love and insight, but his technical control of the performance was at times uneven. His tempos wavered in the overture; some of his cues to the chorus were not sufficiently clear and decisive to insure entrances on time; and at some points he did not help the singers as he should have, notably in Mme. Flagstad's first aria, where she needed a slight accelerando to cover a momentary shortness of breath. Mr. Erede seemed unable or unwilling to hurry the orchestra along at this point, which he could have done without destroying the basic tempo. If not memorable or majestic, his interpretation of the opera was humanly sympathetic and full of imagination.

Mr. Graf worked a hardship on the members of the audience seated or standing down front at the sides by spreading the chorus out over the orchestra pit on both sides. This interfered with the sight lines and also destroyed the sense of separation of the stage from the audience. Within these living walls of singers a dramatic chorus on the stage, interspersed with solo figures and groups, mimed the emotional situations as the work was sung by the leading members of the cast. This conception was potentially effective, but Mr. Graf overdid the miming, often distracting attention from the singers when the music and the music alone should have absorbed the spectator. In Gluck, as in Wagner, immobility is a tremendous force, if properly used. Furthermore, the style of the chorus movement was dated. The strained arms and necks and pseudo-Grecian postures seemed needlessly unnatural and strained, and the transitional movements were awkwardly executed.

But all this was as nothing, compared with Mr. Solov's hodge-podge, inappropriate choreography, which was neither strictly balletic nor pseudo-classic nor modern but a jumble of all of them. The Metropolitan Opera ballet has always been bad (at least during the past twenty years) but somehow it seemed worse at the climax of Act III, Scene 2, when Socrates Birskey skirted disaster in a solo and several of the members of the corps stumbled about in a final tableau worthy of a vaudeville show.

These blemishes, however, could not efface the memory of a great performance and of music that remains unsurpassed in its beauty, meaningfulness, and economy of utterance. Mme. Flagstad's Alcestis, like her Götterdämmerung Brünnhilde, is one of the few really great performances of our times.

Toch Symphonies Performed in Vienna

VIENNA.—In January the Vienna Symphony, under the direction of Herbert Häfner, gave the first performance of Ernst Toch's Second Symphony, which is dedicated to Albert Schweitzer. The composer's First Symphony, given its first performance by Mr. Häfner last year, was also played in this concert. Both works have been composed in Europe during Mr. Toch's current visit of more than two years. Toward the end of April he will return to the United States.

Casals To Direct Prades Festival in June

PRADES, FRANCE.—Pablo Casals will direct a two-week festival of chamber music here from June 15 through 29. Concerts devoted to the music of Bach, Schubert, Schumann, and Brahms are to be given every other day.

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BALLET

(Continued from page 13)

vised and neatly put together, but it contains nothing, essentially, that is not in the many previous Balanchine pieces in the same genre. It supplies useful solo and ensemble opportunities, in the course of its five movements, for Maria Tallchief, André Eglevsky, Melissa Hayden, Diana Adams, Tanaquil LeClercq, Patricia Wilde, Nicholas Magallanes and Jerome Robbins, as well as for the girls of the corps de ballet; and it is gladdened with pretty off-red tutus by Christian Bérard. Miss Tallchief danced expertly, but her colleagues too frequently looked as if they had not finished learning their steps. It would be hard to think of anything the New York City Ballet repertoire, already topheavy with pieces of exactly this kind, needs less than Caracole.

The program, conducted by Leon Barzin, began with Mother Goose Suite, and continued after the novelty with Tyl Eulenspiegel and Cake-walk.

—C. S.

Illuminations, Feb. 20

An impassioned and yet subtle performance of Frederick Ashton's *Illuminations*, the first of the current season, brought out new dramatic and structural values in the work. Nicholas Magallanes, as the decadent young poet, keyed the tension very high at the beginning and held it there with a magnetism, physical control, and strength that he has never revealed before in the role when I was present. The focus of the action shifted at once from Melissa Hayden, who has usually dominated the ballet with her savage performance of *Profane Love*, to the figure of The Poet. Not only was the emotional pattern of the work much sharper, but both artists were able to dance more effectively. Mr. Ashton himself had rehearsed the revival, and all of the lines and contrapuntal tensions of the choreography were clearer. The series of "danced pictures" was firmly knit into a cohesive dramatic development. All of the dancers were in brilliant form. Diana Adams, as Sacred Love, moved exquisitely; and Robert Barnett danced the solo of The Dandy with breathtaking speed and sharpness of line. Helen Clayton was the soprano soloist. All those who have had reservations about *Illuminations* should see the work as it is now being performed by the company.

The whole evening was exciting. A spark seemed to jump from each cast to the next and inspire the dancers to their best. Maria Tallchief was as flawless as ever in the virtuosic intricacies of the *Swan Lake* choreography; and André Eglevsky has never flown through the air with

more seeming ease. The corps had improved vastly in rhythmic accuracy, and both Patricia Wilde and Yvonne Mounsey brought more sense of style to their solos than previously. Miss Wilde, Nora Kaye, and Mr. Eglevsky were mischievous and delightful in *Pas de Trois*. The *Pied Piper* brought the evening to a close with a spirited romp. Hugh Laing and Miss Adams were the partners in the opening *pas de deux*, which is perhaps the best thing in the work. Leon Barzin was in excellent form except for his maddeningly hasty tempos in *Swan Lake*, and the orchestra played brilliantly.

—R. S.

Bayou, Feb. 21

George Balanchine's *Bayou*, a ballet set to Virgil Thomson's *Acadian Songs and Dances*, with scenery and costumes by Dorothea Tanning and lighting by Jean Rosenthal, had its world premiere at this performance. The sooner it is sent to a warehouse the better for Balanchine's reputation, for it is vulgar, cheap, uninventive, and wholly unworthy of the creator of *La Valse* and *Symphony in C*. The set is crudely designed and colored; the costumes are ugly; and Thomson's score, admirable as film music, is ineffective and pallid as dance music.

Even the program note is corny: "The ballet describes the gentle mysteries and murmurings of a place where life, plants and waters fulfill unseen destinies; and the people who live there and play, with poetic awareness, their part in its history. The spirit of the *Bayou* calls, and from the moss-hung forests come those who hear his call, to dance."

Francisco Moncion, as The Boy of the *Bayou*, poled a boat on not-quite-noiseless rollers onto the stage and pushed it off into the wings. Then, with something that looked like a cornet, he summoned the rest of the cast. Doris Breckenridge was the Girl of the *Bayou*. Melissa Hayden and Hugh Laing and four other dancers, as leaves and flowers, appeared in scanty, unbecoming costumes that looked more like Broadway at its worst than Louisiana at its best. Diana Adams, in a hideous wedding-dress, Herbert Bliss, and four other dancers appeared as Starched White People. After sundry diversifications, full of clichés, The Boy of the *Bayou* used a magic herb (in the manner of Puck in *A Midsummer Night's Dream*) to attach the Starched White bridegroom to the leading female leaf, and the Starched White bride to the leading male flower. (It was not clear whether Miss Hayden was a leaf and Mr. Laing was a flower, or whether both of them were supposed to be leaves and flowers combined). Then the cast disappeared, and Mr. Moncion dragged out the boat and poled his way back into the swamp. The cast

did what it could with such hopeless material, but to this observer the whole affair was painfully embarrassing.

The season's first performance of Balanchine's *The Card Game* opened the evening. This ballet is brittle and dated, but it is at least tasteful and witty. Todd Bolender was delightful as the Joker; and Janet Reed danced vivaciously as the Queen of Hearts. Nora Kaye and Yvonne Mounsey were superb in Jerome Robbins' *The Cage*. Both Maria Tallchief and Tanaquil LeClercq were resplendent in their solos and *pas de deux* in *Symphony in C*, which brought the program to a brilliant close.

—R. S.

Four Temperaments, Feb. 24

George Balanchine's *Four Temperaments* had its first performance of the season on Feb. 24. It was danced once again in practice costumes, as it had been at the time of its last revival, with Nicholas Kopeikine as piano soloist in the eloquent Hindemith score. The New York City Ballet has reached new heights of technical finish and inspiration. This was evident in the precision of detail, emotional scope, and virtuosity of the dancing in this performance. Beatrice Tompkins and Brooks Jackson, Yvonne Mounsey and Jacques d'Amboise, and Melissa Hayden and Francisco Moncion were the three couples who introduced the Theme. Herbert Bliss was the soloist in the First Variation: Melancholic. Maria Tallchief had Nicholas Magallanes as her partner in the Second Variation: Sanguinic. Todd Bolender danced the fascinating solo in the Third Variation: Phlegmatic. Tanaquil LeClercq was the soloist in the Fourth Variation: Choleric. *Four Temperaments* is one of Balanchine's most creative and most stimulating works, especially in its daring treatment of the technical vocabulary of classical ballet.

The rest of the program consisted of *The Duel*, with Miss Hayden again in the leading role; *Ballade*, with the same cast as at previous performances; and *Symphony in C*, in which Harold Lang was guest soloist. Mr. Lang, currently appearing the title role of *Pal Joey*, was as frisky as a colt in the early spring, and the audience took him to its heart.

—R. S.

La Gloire, Feb. 26

Because Antony Tudor once gave us such masterpieces as *Jardin aux Lilas*, *Pillar of Fire*, and *Gala Performance*, we keep hoping that each new work he produces in these latter days will also prove to be one. And each time our hopes are dashed to the ground. *La Gloire*, given for the first time by the New York City Ballet in the City Center as the fourth novelty of the current season, proved to be just one more reason to mourn the decline in the creative energy that placed Tudor, a decade and more ago, in the top rank of choreographers.

Evidently designed as a vehicle for Nora Kaye, who still has a small and largely unflattering repertoire with this company, *La Gloire* suffers from an initial mistake in the choice of its music. Three Beethoven overtures—*Egmont*, *Coriolanus*, and *Leonore No. 3*—are played in unbroken succession. As musical experiences the three overtures cancel one another out, and even the staunch Third *Leonore* loses half its impact when the similarity of many of its constructional devices to those of the *Egmont* is emphasized by their juxtaposition. None of the overtures, moreover, is effective as dance music; as Massine's choreography for the Seventh Symphony demonstrated years ago, there is something self-sufficient about the rhythmic impulse of Beethoven's music that keeps it from being trans-

ferrable to any use for which it was not intended.

The music, then, gives *La Gloire* no lift to begin with. More damaging, however, is the confused and cluttered telling of the story. Miss Kaye appears as a tragic actress known as *La Gloire*, and with other members of the cast in appropriate supporting parts she performs snippets of the roles of *Lucretia*, *Phaedra*, and *Hamlet*. The action shifts between stage and backstage, with some exceedingly commonplace gilt-colored panels by Gaston Longchamp sliding back and forth, to the point of boredom, to indicate the change of locale. Some point is made, though not very clearly, of the contrast between Miss Kaye's onstage emotions and her more mundane moods in the wings. Humor, I believe, is intended in an episode in which the rape of *Lucretia*, depicted in ardently acrobatic terms by Francisco Moncion and Miss Kaye, is set off against her casual attitude toward him in the wings after the scene is over. At this point she also demonstrates a touch of fickleness in her attitude toward the male sex, which is supposed, I daresay, to point toward the final catastrophe. This dénouement takes place in the *Hamlet* performance when, with all the shock element of a detective story in which somebody is really shot in the course of a play, nearly everyone piles up dead because the jealous Mr. Moncion has taken off the guard of one of the duelling swords. This shabby little story is constantly obscured by a deluge of irrelevant details—most puzzlingly and irritatingly by a bevy of girls who pirouette backstage, although the dramas at hand hardly seem to require their services. It is all chaotic, and there is very little dancing worth watching. Miss Kaye made the best of a hopeless assignment, as also did Mr. Moncion, Diana Adams, and Hugh Laing. Leon Barzin conducted.

Perhaps because they were distracted by the pressure of a premiere, the members of the company did not dance especially well at any point in the bill, which also included *Four Temperaments*, *A la Française*, and *Symphony in C*. In this last, the absence of Maria Tallchief, who went to Hollywood for a week's work in a picture, was noticeable.

—C. S.

Swan Lake, Feb. 27

According to the tradition that reserves the status of ballerina until a dancer has performed one of the big classic roles, Tanaquil LeClercq attained the title on this occasion by dancing the role of the *Swan Queen* in *Swan Lake*. On the whole it was a creditable attempt. Although she seemed a little gauche, her very youthfulness was engaging. She was well partnered by André Eglevsky as the Prince.

The bill also included repetitions of *The Cage* and *The Pied Piper* and the first performance this season of the Balanchine-Prokofiev *Prodigal Son*, in which Jerome Robbins returned to

(Continued on page 33)

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BALLET

(Continued from page 32)

dance the title role for the first time since the work was revived two seasons ago. The other dancers were Yvonne Mounsey, Edward Bigelow, Herbert Bliss, Frank Hobi, Jillana, and Ruth Sobotka. Leon Barzin conducted.

—Q. E.

Picnic at Tintagel, Feb. 28

Frederick Ashton's Picnic at Tintagel had its world premiere in a gala atmosphere. The British Ambassador, Sir Gladwyn Jebb, Lady Jebb, and other members of the British diplomatic corps and their wives were present. Lincoln Kirstein, general director of the New York City Ballet, in a welcoming speech termed the work "one of the first fruits of the second Elizabethan age." Ashton used Sir Arnold Bax's tone poem, The Garden of Fand, as a musical background for the ballet, and Cecil Beaton designed the costumes and décor. The work was handsomely gotten-up and handsomely presented, and even though it was emotionally superficial and structurally brittle, it had the merits of clarity and technical adroitness.

The castle of Tintagel in Cornwall has long been held to be the scene of the love affair of Tristram and Iseult. Ashton has imagined a party of tourists visiting the ruins in 1916 (the year in which Bax composed his tone poem). The party includes a husband (a prototype of King Mark); a wife (Iseult); her maid (Brangaene); her lover (Tristram); his rivals (The False Knights); and her chauffeur and footman (Heralds).

The caretaker of the castle (Merlin) substitutes a magic potion for the luncheon wine. As they drink it, the modern tourists are transformed in their imaginations into the characters of the legend. They enact the love tragedy, only to revert to their everyday existence, still shaken by the spell under which they have been cast.

The scenic transformation involved is most ingeniously achieved, with the aid of Jean Rosenthal's expert lighting. Beaton at first conceals the sumptuous costumes of the historic characters of the legend under the voluminous dusters worn by early motorists. Only in the costume of Iseult has he erred grievously. Unlike Brangaene, she does not wear a long, flowing skirt, but has her legs exposed, with two bunched panels at the sides that look for all the world like window drapes. Fashionable chic is not a quality which we associate with Iseult.

The trouble with Ashton's ballet is that it lacks lyricism, passion and conviction. The first part is almost entirely mime; and the pas de deux of Tristram and Iseult is conceived in a

style of virtuoso display and of choppy episodes that miss the poignance of the legend almost completely. Even the jealousy of Mark and the fatal combat are naively executed. The ballet is superficial and unpoetic.

Diana Adams looked lovely as Iseult, in spite of her costume, and danced her role for more than it was worth. Jacques d'Amboise, a promising young member of the company, was a handsome Tristram although he seemed a bit too young and inexperienced for the part. Francisco Moncion was a convincing King Mark. Yvonne Mounsey, as Brangaene, Robert Barnett, as Merlin, and the other members of the cast danced brilliantly.

The evening opened with a performance of George Balanchine's Serenade that was full of surprises. Janet Reed injured her leg as she began her first solo, and Patricia Wilde quickly substituted for her, dancing her own part as well. Miss Wilde performed so capably that no one who had not seen the ballet before would have suspected that anything had gone wrong, except perhaps to wonder at the brevity of Miss Reed's appearance. For Balanchine's A la Française, in which Miss Reed has a leading role, his Pas de Trois was substituted, with Miss Wilde, Melissa Hayden, and André Egleyevsky. All three were in superb form. The program closed with a gripping performance of La Valse, with Tanaquil LeClerc as the "doom-eager" young girl. Leon Barzin and the orchestra were on their best behavior all evening.

—R. S.

Changes of Cast, March 1, 2:30

With Maria Tallchief on leave of absence in Hollywood and with Janet Reed prevented by a leg injury from appearing during the rest of the season, several interesting changes in customary casting were made at this matinee. Tanaquil LeClerc appeared for the second time in Miss Tallchief's usual role as Odette in Balanchine's Swan Lake; Doris Breckenridge replaced Miss Reed in Robbins' Ballade; and Ruthanna Boris, the choreographer of Cakewalk, appeared as a guest soloist to take Miss Reed's role in that ballet.

Miss LeClerc's performance as Odette revealed both taste and intelligence, for she danced carefully and lyrically instead of attempting to triumph through surface brilliance. Her tempos were cautious, her style restrained, but she achieved poetry and line in her performance. For an artist as temperamentally inclined to virtuosic display as she is, this emphasis upon lyric style was a sign of maturing imagination.

Miss Breckenridge danced the little girl with the sawdust heart in Ballade very charmingly, and Miss Boris was piquant in Cakewalk. In Balanchine's Tyl Ulenspiegel, the other ballet on the program, Jerome Robbins de-

lighted the many children in the audience with his antics in the title role. Hugo Fiorato conducted Swan Lake and Cakewalk; and Leon Barzin conducted Tyl Ulenspiegel and Ballade.

—R. S.

OTHER DANCE

Dudley-Maslow-Bales 92nd St. YMHA, Feb. 3, 3:00

An overflow audience turned out to see Jane Dudley, Sophie Maslow, William Bales, and their company present some of the more recent compositions in their repertoire. Miss Maslow's deservedly popular The Village I Knew occupied the second half of the program and came closer to achieving its aims than the other works in the bill. A fine piece of choreography, compassionate and good-humored in spirit, and owing much of its effect to Gregory Tucker's score, it was well danced on this occasion, with the honors going to Miss Dudley and Ronne Aul.

Miss Maslow was also represented by the four Sonnets presented at the American Dance Festival in New London last summer—graceful, lyric compositions for herself, Miss Dudley, and Mr. Bales, dancing in pairs or as a trio.

Miss Dudley's Sonata, first called Passion when it was introduced at New London in 1950, has acquired four dancers besides its original five. The new title is more suitable to its strong formal structure, and the emotional tension in the movement of the three focal dancers carries wider implications for not being labeled.

Mr. Bales's The Haunted Ones, with its overtones of Mourning Becomes Electra, has brief flashes of dramatic power, arising more from the subject matter than its development in dance form, but they are too few to sustain interest throughout the work.

Russell Sherman was the pianist and musical director.

—R. E.

Judith Martin and Company 92nd Street YMHA, Feb. 18

The World Is Round, a dance opera by Alvin Bauman and Judith Martin based on the book by Gertrude Stein, had its premiere at this recital. It was a dismal affair, but fortunately Miss Martin had included several of her good works on the program so that one could discount this confused experiment. Mr. Bauman, who composed the admirable score for the group work Birds, which opened the program, is merely banal, not subtly simple, in the score for The World Is Round. The choreography is weak, repetitious and too dependent upon naive gesture. The two singers, Bethany Beardslee and Charles Burr, found Mr. Bauman's vocal lines too hard to follow at times; and there

was little coherence between the narrative, spoken by Eleanor De Vito, the vocal solos and duets, and the rest of the work.

Birds is a plastically interesting composition. Even more original is Miss Martin's solo, On the Beach, with an excellent score by Ben Weber. She made the most of every inflection at this performance. Her satires, etoain shrdlu, and Ixtlan, were repeated from earlier seasons. It is in the vein of comedy that Miss Martin excels; she might well try her hand at a work for the popular theatre. The assisting dancers at this concert were Charlotte Griswold, Virginia Harris, Roslyn Fiedel, Matt Turney, Judith Yanus, Jean Thompson, and Remy Charlip. Alvin Bauman was the musical director.

—R. S.

Pearl Primus and Company 92nd Street YMHA, March 16, 3:00

This entire recital was an exciting experience, and it included two works that gave the three men in the company a new opportunity to display their abilities. Carnival is an improvisational folk dance in style, a contest among three suitors for the hand of a girl, who does not hesitate to comment frankly on her reactions to their dancing. Charles Queenan, Charles Blackwell, and George Mills danced the roles of the suitors charmingly and brilliantly, and Miss Primus was a wickedly humorous spectator of their struggles. Gonna Tell God All My Troubles, danced by the three men, seemed dated in its choreographic style, but it was sincere and articulate. When Miss Primus falls back on mechanical patterns, one realizes more vividly than ever how spontaneous and emotionally intense most of her compositions are.

The program was largely familiar. The first half was devoted to dances based on African ritual and folk tradition. The second half was made up of some of Miss Primus' danced spirituals and on humorous pieces like Mischievous Interlude and Study in Nothing. Miss Primus was in superb form; and Mr. Queenan, who has been given a more prominent role in the company this year, also danced with fierce, if somewhat too extrovert, intensity and power. Helen Tinsley was the singer, Moses Mian the expert drummer, Joseph Liebling the pianist, and Yael Woll the able lighting technician. Miss Primus remains the finest dancer of her race, and an artist of great originality and creative vision.

—R. S.

H. Arthur Brown To Continue in Tulsa

TULSA.—H. Arthur Brown has signed a contract to continue as musical director of the Tulsa Philharmonic for three years. He has conducted the orchestra since it was organized in 1948.

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Detroit Symphony Reaches Midpoint In Current Season

DETROIT.—The Detroit Symphony completed half of its season when Jonel Perlea made the last of his six appearances as guest conductor on Jan. 24. The audience and orchestra gave the quiet, exceptionally well-controlled conductor appreciative rounds of applause at the end of the program. Jennie Tourel, mezzo-soprano, was the soloist, displaying her rare musicianship in Ravel's *Shéhérazade*, and three arias.

Other soloists under Mr. Perlea were Jeanne Mitchell, on Jan. 3, who showed abundant agility and concentration in Glazounoff's *A minor Violin Concerto*; Claudio Arrau, on Jan. 10, who was heard in Brahms's *Second Piano Concerto*; and Mischa Mischakoff, on Jan. 17, who next year will be concertmaster of the orchestra. His playing of Bruch's *G minor Violin Concerto* was excellent.

Louis Sudler, baritone, was soloist on Jan. 13 with the orchestra, conducted by Valter Poole, for the third family concert at Masonic Auditorium. He showed a well-controlled voice in a taxing program that included many arias and songs.

On Jan. 16, the Chamber Music Society of Detroit presented the first of its three concerts for the season in the lecture hall of the Detroit Institute of Arts. The local premiere of Poulenc's *Sextet* was the highlight of the program. The reading was disciplined and sparkling. Beethoven's *Septet*, Op. 20, and Schubert's *Trout Quintet*, especially well played, completed the program.

William Warfield, baritone, was in good voice and displayed unusual vocal agility in his recital at the Scottish Rite Cathedral on Jan. 20. The José Greco Spanish Ballet filled a week's engagement at the Schubert Theatre, beginning on Jan. 21, giving interpretations that electrified the audiences. The Cincinnati Symphony, appearing on Jan. 21 in Masonic Auditorium, played with good tone quality in such works as Vaughan Williams' *Job* and Berlioz' *Harold in Italy*.

In a lecture on Jan. 9 in the Town Hall series in Fisher Theatre, Helen Jepson sang and displayed gowns, wigs, and jewels worn during her association with the Metropolitan Opera Company.

—DICK FANDEL

Many Groups Offer Operas in Milwaukee

MILWAUKEE.—Several organizations provided Milwaukee with opera productions this season. The Roman International Opera Company presented two Puccini works. In *Tosca* the title role was taken by Natalie de Toro, a local singer with beauty of voice and person. She showed a flair for drama and sang well. Francesco Battaglia as Cavaradossi and George Chapliski as Scarpia provided good professional support. Miss de Toro's sister Helen, possessing a lyric soprano of nice quality, made her debut in *La Bohème*. Nino Martini was an excellent Rodolfo. Dino Bigalli conducted both productions.

The Charles L. Wagner Opera Company presented *La Traviata*, with Beverly Hills, John Alexander, and Edwin Dunning in the leading roles. The Milwaukee Opera Guild sponsored performances by the New York City Opera Company of *Aida* and *Carmen*. Herva Nelli, Guilio Gari, and Lawrence Winters were heard in the first work; Lydia Ibarrondo, Ramon Vinay, and James Pease in the second.

The Florentine Opera Company,

under the direction of John Anello, produced *The Telephone* and *Pagliacci*. Laurence Bogue carried the Menotti opera with a youthful and vigorous voice. Leona Scheunemann sang *Nedda* in fine style, and Walter Fredericks was the Canio.

The S. Hurok production of *Fledermaus* was given here under the auspices of the Civic Concert Association, and the Milwaukee Operetta Guild staged *Friml's Katinka*, which will be remembered for its fresh and vibrant décor by Val Komos and Robert Bohek.

—FRANK H. NELSON

Choir Heard With Symphony In Oregon Series

PORTLAND, ORE.—The Portland Symphony, now in its third season under the baton of James Sample, will close its ten-concert subscription series on March 31 with a performance of Berlioz' *Requiem*, assisted by the Portland Symphonic Choir. Directed by C. Robert Zimmerman, the choir collaborated with the orchestra last November in a performance of Beethoven's *Ninth Symphony* and on Feb. 18 in *Stravinsky's Symphony of Psalms*.

The orchestra has been fortunate in its soloists. Helen Traubel sang superbly arias from *Lohengrin*, *Die Walküre*, and *Götterdämmerung*; Joseph Szigeti played concertos by Bach and Prokofiev in his usual polished style; and Solomon gave a thrilling performance of Beethoven's *Fourth Piano Concerto*. First-desk players from the clarinet, oboe, horn, and bassoon sections took part in Mozart's *E flat major Sinfonia Concertante*, K. Anh. 9, and Henri Arcand, Portland pianist, was soloist in the *Shostakovich Piano Concerto*.

Two special events that proved popular were arranged by the symphony management—an operatic program with Uta Graf, soprano; Jan Pearce, tenor; and Stephen Kemalyan, baritone; and a program with Marian Anderson, contralto, who appeared with the orchestra for the first time and sang magnificently Mahler's *Kindertotenlieder* and, with the men's chorus from the symphonic choir, Brahms's *Alto Rhapsody*.

The Portland Junior Symphony gave two of its three concerts under the baton of a guest conductor, Eugene Fuerst. The regular conductor, Jacques Gershkovitch, now on leave of absence due to illness, is expected to conduct the third concert, on April 26. Larry Smith, fifteen-year-old

pianist, and Walter Maddox, seventeen-year-old violinist, have been soloists with the orchestra.

In its first program the Portland Chamber Orchestra played Hindemith's *The Four Temperaments*, with Mr. Arcand taking the piano part, and a Mozart violin concerto, with the twelve-year-old Susan Eby as soloist. Boris Sirpo conducted.

Of exceptional interest was the Portland Civic Opera Association production of Menotti's *The Consul*, under the direction of Ariel Rubenstein, on Dec. 12. It was the opera's West Coast premiere.

Interesting ensembles to visit Portland were the Robert Shaw Chorale, Sadler's Wells Theatre Ballet, Virtuosi di Roma, Shankar and his Hindu Ballet, Quartetto Italiano, and Juilliard Quartet. The piano recital by Friedrich Gulda was an outstanding event.

—SUSIE AUBREY SMITH

Lange Re-engaged By Albuquerque Group

ALBUQUERQUE, N. M.—Hans Lange has accepted the conductorship of the Albuquerque Civic Symphony for the 1952-53 season. It will be his third with the orchestra. The number of concerts in the regular series will be increased from five to six next year, and plans are being made to offer four children's concerts. A Pop concert may also be given.

In the concert given on Feb. 25 Mr. Lang conducted the first performance of a new piano concerto by John Donald Robb, dean of the college of fine arts at the University of New Mexico. Andor Foldes, who commissioned the work, was soloist. The three movements of the concerto—Ricardo, El Borrero, and Leonore—are named for the New Mexican folksongs that introduce them. The composer selected the songs from the more than 900 he has recorded and catalogued.

Grace Edmister, founder and first conductor, came from her home in Columbus, Ohio, to conduct the first work in this concert—Schubert's *Overture to Rosamunde*. She conducted the same composition when she opened the orchestra's first concert, given in 1932.

—ISABEL GREAR

Marcel Hubert Signs With Kazouloff

Marcel Hubert, French cellist, has been signed for 1952-53 by Berenice Kazouloff. Under her management he will make an extensive tour that will take him as far as Louisiana.



BRISTOL RECEPTION

Mario Braggiotti attends a reception in his honor following his recital for the Community Concert Association of Bristol, Conn. Reading clockwise from the left are Mrs. Emlen Etting, sister of the pianist; Mr. Braggiotti; Mrs. John Lodge, another sister; Joseph P. Vetrano, president of the association; John Lodge, Governor of Connecticut; Mrs. Saul Lichtenstein, Jr., board member; Raymond E. Snyder, Mayor of Bristol; Mrs. Snyder (back to camera); and Melanie Bradley, secretary of the association

NBC-TV Barber High Point Of Recent Broadcast Fare

By QUAINANCE EATON

THE final new production of the NBC Television Opera Theatre was Rossini's *The Barbers of Seville*, on March 6. It was a worthy climax to the season's earnest endeavors by this company. Two repetitions will close the season—Menotti's *Amahl and the Night Visitors*, on Easter Sunday, and Puccini's *Gianni Schicchi*, scheduled for later in April. The curve of achievement has been steadily rising since the first of the year, and *The Barber of Seville* was the best of recent productions. There was notable improvement in the approach to condensation; the voices were all good; and several of the actors gave masterly characterizations. The English version, by Peter Herman Adler, music and artistic director, and Charles Polacheck, associate producer, was generally acceptable and often genuinely amusing. The sets by Carl Kent, emphasized space instead of filling it with extraneous objects. The sound was almost always in balance, and the score was competently conducted by Herbert Grossman, who had hitherto served as associate to Mr. Adler.

In the cast were Virginia Haskins as Rosina, Davis Cunningham as Almaviva, Ralph Herbert as Figaro, Emile Renan as Doctor Bartolo, and Carlton Gauld, as Don Basilio. Miss Haskins sang prettily and acted with great charm. Mr. Cunningham was excellent as the Count, and made even his drunk scene palatable. The other three singers had real comic talent, and their expressive faces and manners added enormous relish to the unfolding of the familiar plot.

The opera opened immediately with the Largo al Factotum, sung with great high spirits by Mr. Herbert. This served to plunge the viewer into

the action by means of the most popular aria in the opera. The overture was reserved for accompaniment to the closing credits, a device easy to condone because of the limitation of time. Condensation was also accomplished by the use of titles that explained omitted situations. The transition was smooth enough so that one did not miss too much such familiar sequences as the lesson scene and the storm.

A new television series, *Meet the Masters*, opened on Sunday, Feb. 24, over the NBC network, with Jascha Heifetz as its subject. This was the first of five half-hour films designed to show artists as performers and personalities. Technically it was a fine example of filming, both from visual and sound viewpoints. But, as in the case of the films making up the full-length picture *Of Men and Music* (incidentally, two of these will be shown in the series, although the announcement did not specify their origin) the story lacked imagination and a sense of the reality. Mr. Heifetz was required to portray himself as visiting a co-educational college, presumably to consult its music library. As he and his accompanist, Emanuel Bay, are about to leave, a professor begs him to talk to the students in a class. He agrees to answer questions, but these are either so naive or so complicated that he shrugs them off and plays the violin for them instead. A miniature concert follows, consisting of scraps from the violinist's repertoire, the most serious piece being a scherzo from a Brahms sonata. The other works were Mendelssohn's *Sweet Remembrance*, Brahms's *Hungarian Dance No. 7*, Gluck's *Melodie*, Wieniawski's *Polonaise in D*, the *March from Prokofiev's Love for Three Oranges*, and (by request) *Dinicu's Hora Staccato*.

Marian Anderson was the second artist to be "met," and the film showed her country house, her rehearsals with her accompanist, Franz Rupp, some aspects of her touring, and several concert appearances, as well as a brief biographical sketch.

Here too, the central character seemed stiff, not at all at ease in the medium. The musical program was overweighted with too many spirituals. Artur Rubinstein was scheduled for the third of the series, which are dated two weeks apart. His film is the one used in *Of Men and Music*—the best of the four in that representation.

The series is being sponsored by Lees Carpets, who have been commendably restrained in the matter of announcements, reserving their only selling commercial for a sentimental epilogue.

Canadian Orchestra Led by Martin Boundy

LONDON, ONT.—The first two concerts by the London Civic Symphony this season indicated that the orchestra under its conductor, Martin Boundy, has made considerable progress since last season. Soloists with the orchestra have included James Milligan, Toronto bass, and Mary Kay Schlichting, local violinist.

Three recitals have been presented by the London School of Church Music under its director, Ernest White, assisted by Gordon Jeffery. Betty Jean Hagen, young Canadian violinist, has appeared as soloist with the school orchestra; Mr. White was heard in solo recital; and both Mr. White and Mr. Jeffery have been soloists with the orchestra. A notable performance of Mozart's *Requiem* was given by the Aeolian Choral Society, with the London Chamber Orchestra, under the direction of Mr. White.

The London Opera Workshop, Alfred Rosé, musical director, presented a recital by Marjorie Kelly, soprano, and a Sunday afternoon series of lecture-recitals. Singers have been Lorna Wilson, Pauline Creighton, and Florence Cartwright. Rehearsals are in progress for a production of *Il Trovatore*.

Members of the London Chamber Music Society have been heard in two recitals and a special program in December. Joyce Sands, guest cellist, and Patrick Wells, baritone, have been presented.

Programs have been given here by Irmgard Seefried, soprano; Nell Rankin, mezzo-soprano; Rafael Druian, violinist; and Marina Svetlova and her dance group.

Other events of interest in the city have been a concert by the London All-Girl Choir, Earle Terry, director, and recitals by Margaret Gignac, soprano, and Paul de Marky, pianist.

—W. J. ABBOTT

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—N. Y. Times



Soldiers come to arrest the disguised Almaviva in the NBC Television Opera Theatre production of *The Barber of Seville*. In leading roles are Virginia Haskins, as Rosina; Carlton Gauld, as Basilio; Davis Cunningham as Almaviva; Ralph Herbert, as Figaro; and Emile Renan as Bartolo

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Johnson Leads World Premiere of Rieti Concerto

CINCINNATI.—The concerts on Feb. 15 and 16 by the Cincinnati Symphony, conducted by Thor Johnson, brought the first performance of Vittorio Rieti's Concerto for Two Pianos and Orchestra. It is an attractive composition to add to duo-piano literature, and Gold and Fisdale, the soloists, played it with verve, brilliant dexterity, and polished musicianship. Earlier in the program they played Bach's C minor Concerto with effective team work and commanding artistry.

Two works had their premieres in the Christmas program on Dec. 14 and 15. Vittorio Giannini's A Canticle of Christmas, for baritone solo, chorus, orchestra, and audience, is a finely woven score, moving in its expressive richness, and maintaining exceptional balance between retrospective moods and strong climaxes. Hubert Kockritz was the competent soloist. Combined high school choirs joined the orchestra and audience in Adeste Fidelis to provide a notable finale to the closing fugue. A Christmas Concerto, for Orchestra, Op. 52, by Carl Hugo Grimm, of Cincinnati, was the other new work. Saint-Saëns' Christmas Oratorio completed the program.

Erich Leinsdorf made an impressive first appearance here as guest conductor for the Dec. 28 and 29 concerts. His precise baton technique and musicianly temperament brought forth refreshing ease and elasticity in the orchestra's playing. Richard Farrell, a gifted, well-schooled pianist, with an agile technique and refined musical sensitivity, was the soloist in Mozart's A major Piano Concerto, K. 488.

William Primrose was the superb soloist in William Walton's Viola Concerto, in the Jan. 4 and 5 concerts, with Mr. Johnson again at his regular conducting post.

Francis Poulenc played his own piano concerto as the delectable part of the Jan. 11 and 12 program. His pianism was forthright, poised, and winning, because he was natural, informal, and showed musical integrity void of showmanship. On Jan. 19 and 20, Marian Anderson made her local debut as an orchestral soloist. Her dignity, rich voice, depth of feeling, and musical understanding made her performances of a Bach cantata

and four Brahms songs a notable part of the program.

Artur Rubinstein's playing of Beethoven's Fourth Piano Concerto was the memorable treat offered in the Feb. 2 and 3 concerts. It was great music played by a great artist. A concert of May Festival stature was conducted by Mr. Johnson on Feb. 8 and 9. Nell Tangeman, mezzo-soprano; Helen Hamm, soprano; and 550 choristers from Greater Cincinnati and vicinity joined the orchestra in performances of the Vivaldi-Casella Gloria and Mahler's Second Symphony.

Zino Francescatti gave an outstanding performance of Prokofiev's Second Violin Concerto in the Feb. 22 and 23 pair of concerts. The orchestra was at its best in a program that began with the local premiere of George Antheil's McKonkey's Ferry Overture, played in honor of Washington's Birthday.

A recital by Victoria de los Angeles; two performances by Ballet Theatre; a fine production by the Music-Drama Guild of Finian's Rainbow; a special Cincinnati Symphony program, with Oscar Levant as soloist; and an Orpheus Club concert, directed by Roland Johnson, with Janice Moudry, mezzo-soprano, as soloist, were other recent events.

—MARY LEIGHTON

Buffalo Orchestra Names Solomon Resident Conductor

BUFFALO, N. Y.—Izler Solomon has been appointed resident conductor of the Buffalo Philharmonic for next season. He will conduct some subscription concerts in addition to the Pop concerts and children's concerts. The list of guest conductors for the subscription series includes Leopold Stokowski, Milton Katims, Josef Krips, Joseph Rosenstock, and William Steinberg. Mr. Steinberg, musical director of the orchestra for the past seven years, will be the new conductor of the Pittsburgh Symphony.

Kansas City Orchestra Plays Children's Concerts

KANSAS CITY.—This season the Kansas City Philharmonic, under the direction of Hans Schwieger, played nineteen children's concerts, with a total attendance of 51,312. Of these concerts, fourteen were given in this city, one in Independence, Mo., two in Kansas City, Kan., and one each in Lawrence and Pittsburg, Kan. According to available records, Kansas City pioneered in the presentation of children's concerts when the first one was given in December, 1921.



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PREVIEW

Hugh Thompson goes over his program with officers of the Dubuque Civic Music Association. Seated are Thomas Eanes, the baritone's accompanist; Mr. Thompson; Mrs. Frank Hardie, Sr., secretary; and Esther Helbig, second vice-president. Standing are Mrs. Wayne Bush, treasurer; Ang Korper; Max R. Clark, president; and Francis Becker, first vice-president

Ormandy, Hilsberg, and Guests Lead Philadelphia Orchestra

OPERA in Philadelphia during the month of February was ushered in by the Philadelphia La Scala Opera Company's performance of Carmen, at the Academy of Music, on Feb. 5. Irra Petina was the lively gypsy and Giulio Gari the Don José. His Flower Song was the highlight of the performance. Claudio Frigerio proved an experienced Toreador, and Renee Warner made an excellent impression with Micaëla's aria. The Thomas Cannon group had charge of the ballets. Carlo Morsecoco conducted.

After several weeks' absence from the Academy, the Philadelphia Civic Grand Opera Company presented La Bohème on Feb. 7. Ann Ayars and Eugene Conley were youthful and fresh-voiced as the lovers, although neither effaced memories of others heard here in these roles. Cesare Bardelli, in excellent voice, was a buoyant Marcello; Edwin Dunning and John Lawler were Schaunard and Colline; and Gloria Vanna was an acidulous Musetta. The performance was under the baton of Giuseppe Bamboschek.

On Feb. 12, the Metropolitan Opera Company's new production of Carmen, staged by Tyrone Guthrie and conducted by Fritz Reiner, delighted

a capacity audience at the Academy, which seemed happy with the innovations in staging. Except for Paolo Silveri, a bulky, shaky-voiced Toreador, the cast was identical with the original one heard in New York.

The Philadelphia Civic group offered a double bill of Leoncavallo's Pagliacci and Menotti's Amelia Goes to the Ball. The latter was played on far too shadowy a stage, and the diction left a good deal to be desired. Nancy Chase, Fritz Krueger, and Thomas Perkins were the principal singers. Vernon Hammond conducted well. Pagliacci, with Mr. Bamboschek at the helm, had Mr. Bardelli as Tonio, Walter Fredericks as an admirable and big-voiced Canio, and Miss Chase as Nedda.

The Metropolitan brought Ljuba Welitch's torrid impersonation of the role of Salome to the Academy on Jan. 15. The Strauss opera was coupled with Puccini's Gianni Schicchi, with Salvatore Baccaloni as Schicchi.

On Jan. 11, the Philadelphia Orchestra, under the direction of Eugene Ormandy, played the American premiere of Hans Haug's Passacaglia, a serious, well-considered composition of decided effect. Also off the beaten track was Virgil Thomson's delightful Acadian Songs and Dances. The

composer was present for the performance.

In its first Pension Foundation concert, on Jan. 16, Paul Paray conducted the orchestra in an all-French program. Mr. Paray duplicated his resounding success of the previous year, recreating much music that has grown too familiar, including the César Franck Symphony. He offered an unfamiliar Tambourin by Maurice Duruflé, an arresting and facile piece. Elaine Richpin, French pianist, scored a personal success as soloist in Ravel's G major Concerto.

Victor de Sabata was guest conductor with the orchestra on Jan. 18 and 25. He offered the first performance in its entirety of Gian-Carlo Menotti's Apocalypse, which seemed more obvious in its musical implications than it need be. He also played a suite from Alfred Casella's La Giara, with Andrew McKinley in the incidental tenor solo. Paul Creston's Two Choric Dances were also of interest.

Sir Thomas Beecham followed Mr. De Sabata as guest conductor on Feb. 1. The highlight of the noted British conductor's program was the suite from Lord Berner's The Triumph of Neptune. Sir Thomas' conducting of the Overture to Rossini's Semiramide was a model of style and refinement.

Alexander Hilsberg was the conductor on Feb. 8, with Claudio Arrau as soloist in Liszt's E flat major Piano Concerto and Hungarian Fantasy for Piano and Orchestra. Mr. Hilsberg offered Bartók's Dance Suite for Orchestra and a lovely concerto by Locatelli for four violins and string orchestra.

Eugene Ormandy effected his re-entry on Feb. 15 with an all-Wagner program, which found the orchestra in tip-top fettle in excerpts from The Flying Dutchman, Siegfried, Die Walküre, and Tristan und Isolde.

Another orchestral treat during this winter period was the appearance of the Boston Symphony on Jan. 17. Ernest Ansermet was the conductor, leading fine presentations of Hindemith's Nobilissima Visione and music from Stravinsky's Le Baiser de la Fée. Chabrier's Joyeuse Marche was a novel, refreshing item here. Beethoven's Fifth Symphony was also performed, but not in too impressive a fashion.

Miscellaneous concerts heard during the January-February period brought the Virtuosi di Roma in an all-Vivaldi program to the Academy of Music on Jan. 7. Sponsored by the New Chamber Orchestra, the Italian ensemble deserved nothing but superlatives for its playing.

William Kapell appeared in recital at the Academy on Jan. 24. The young pianist played a very demanding program in genuinely impressive fashion, indicating that he is a fast maturing artist.

The New Chamber Orchestra, under the direction of Ifor Jones, appeared at the Academy on Feb. 10, presenting a fine program. John Brodsky was the accomplished soloist in Haydn's C major Violin Concerto, and Geminiiani's C minor Concerto Grosso provided ample opportunity for solid ensemble playing. Samuel Barber's Adagio for Strings was also heard.

On Feb. 14, Jascha Heifetz dispensed his familiar and incomparable magic in a violin recital at the Academy.

In a joint recital on Feb. 19 at the Academy the Philadelphia Forum presented Eileen Farrell, Cesare Siepi, and Monique de la Bruchollerie. Miss Farrell's magnificent voice and singing were heard in Pace, pace from La Forza del Destino, the Liebestod from Tristan und Isolde, and songs by Debussy, Brahms, and Alex Wilder. Mr. Siepi sang the great scena from Don Carlo with excellent results, songs by Tosti, and some tentatively presented German lieder. Miss De la Bruchollerie made a fine impression in works by Chopin and Debussy.

—MAX DE SCHAUENSEE

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March, 1952

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Obituaries

JEANNE GORDON

MACON, Mo.—Jeanne Gordon, 59, Canadian contralto who sang with the Metropolitan Opera for several years, died here on Feb. 21. Born in Wallaceburg, Ont., she studied singing in Toronto and Detroit. Beginning in 1917, she sang at the Rialto Theatre in New York, with the Creator Opera Company in Brooklyn, and with the Scotti Opera Company on tour. She made her debut with the Metropolitan Opera Company on Nov. 22, 1919, as Azucena in *Il Trovatore*. She remained with the company until her retirement in 1929. Her roles included Eboli in *Don Carlo*, Marina in *Boris Godunoff*, Amneris in *Aida*, Venus in *Tannhäuser*, Carmen, and Ortrud in *Lohengrin*. She is survived by a daughter, Mrs. David Wayne, of Hollywood.

FELIX SALMOND

Felix Salmond, 63, cellist and teacher, died at his home in New York on Feb. 19. A native of London, he studied at the Royal College of Music there and with Edouard Jacobs in Brussels. He made his debut in the English capital in 1909, and served as principal cellist in orchestras in Birmingham and London. He was soloist in the premiere of Elgar's Cello Concerto, with the London Symphony, under the composer's direction.

He made his American debut at Aeolian Hall in New York on March 29, 1922. He remained in this country, appearing with orchestras and in recital throughout the country. He also appeared in ensembles with Paderewski, Carl Friedberg, Jascha Heifetz, and Erem Zimbalist.

He retired from the concert stage three years ago, but he continued to teach at the Juilliard School of Music, where he had been on the faculty since 1924. Between 1925 and 1943 he was also professor of cello at the Curtis Institute of Music in Philadelphia.

He is survived by his wife, Mrs. Helen Child Curtis Salmond; four children; and two sisters.

GIACOMO RIMINI

CHICAGO.—Giacomo Rimini, 63, leading baritone of the Chicago Civic Opera Company, died here on March 6. In recent years he and his wife, the noted soprano Rosa Raisa, have maintained an opera school here.

He was born in Verona, Italy, and made his operatic debut at the age of 22 as Escamillo in *Carmen*. Under the direction of Arturo Toscanini, who had chosen him for the role, he sang Falstaff in the Verdi opera at La Scala in Milan in 1915. The following year he made his American debut with the Chicago Civic Opera Company, and remained with it until its collapse in 1932 as one of its outstanding singers.

He became an American citizen over thirty years ago. He married Mme. Raisa in 1920, and with his wife he maintained a villa in Verona where they often took Chicago students in the summer for concentrated study.

In addition to his wife, he leaves their daughter, Rosa Giulietta Segala, of Verona, and a daughter by an earlier marriage, Raffaele Bettei, of Rome.

MAX ALTGLASS

Max Altglass, 66, retired Metropolitan Opera tenor, died in his New York home on Feb. 13, after a long illness. He was born in Warsaw, Poland, studied at the Berlin Conservatory of Music, and made his debut in Prague. He sang in several other European opera houses before making his debut at the Metropolitan in 1924 as Missail in *Boris Godunoff*.

Usually taking character roles, he appeared in a great number of works at the opera house before his retirement in 1940. On one occasion he took the title role in *Lohengrin*, substituting for an indisposed singer. In recent years he has been a teacher of singing. Surviving are his widow; a son, Adam; and a sister, Mrs. Hannah Lewis.

CARL M. ROEDER

Carl M. Roeder, 81, a piano teacher in New York for more than sixty years, died on Jan. 24. A boy prodigy, he made a solo concert appearance at the age of eleven with the Harlem Philharmonic Society. He was an organist and concert pianist, and in later years he was frequently a judge in piano competitions. He maintained a studio in Carnegie Hall. For fifteen years he headed the music department of the Barrington Girls' School and for fourteen years taught at the Juilliard School of Music. He belonged to numerous musical organizations and had written two books, *A Practical Keyboard Harmony and Liberation and Deliberation in Piano Technique*. He leaves a son, Everett, of Milwaukee; a daughter, Mrs. Stuart Sommerville, of Waterbury, Conn.; five brothers, Edward, Leo, George, Theodore, and Connie; and several grandchildren.

FRANK W. VAN DUSEN

CHICAGO.—Frank W. Van Dusen, 74, organist and teacher, died at his home here on Jan. 22. After graduating from the American Conservatory of Music here, he studied organ with Guilman in Paris and piano with Moszkowski. He taught at the American Conservatory from 1907 until failing health forced him to cancel his schedule this season. He also taught at Wheaton College, held positions in various churches of Chicago and its suburbs, and was active in musical organizations.

FELIX PETYREK

VIENNA.—Felix Petyrek, 59, Czech composer, pianist, and teacher, died here on Dec. 1. A pupil of Godowsky, Sauer, and Schreker, he taught in Vienna, Salzburg, Berlin, Athens, Stuttgart, and Leipzig. He was director of the International Seminar of Folksongs. His works include two operas, *Der Garten des Paradieses* and *Die arme Mutter und der Tod*; church compositions; pantomimes; orchestral compositions; chamber music; songs; and many piano pieces. His Gethsemane, for mezzo-soprano and string trio, was performed at the ISCM Festival in Frankfurt last year.

GOTTFRIED H. FEDERLEIN

Gottfried H. Federlein, 68, organist and composer, died at his home in Flushing, N. Y., on Feb. 26. His father, Gottlieb Federlein, was a German-born organist, composer, and vocal teacher in New York, and he received his first musical instruction from him. For nine years, beginning in 1911, he was organist of the Society for Ethical Culture. He became organist of Temple Emanu-El in 1914 and continued there until his retirement in 1945. He also was organist of the Marcy Avenue Baptist Church in Brooklyn from 1924 to 1939. He composed organ and choral music for churches and synagogues, as well as secular music, including an operetta, *Christina of Greenland*.

ANNA R. ROBINSON

MILWAUKEE.—Anna R. Robinson, 90, a leader of musical activities in Milwaukee, died here on Feb. 17. She had been a director of the Milwaukee Civic Concert Association since 1929,

and Milwaukee correspondent for many years for *MUSICAL AMERICA*. She also taught music.

She broke her hip after she was eighty, but that did not prevent her from keeping concerts running smoothly. On her ninetieth birthday last October she received more than 400 tributes from all over the world from artists she had helped to present.

HARRIET TOBY

NICE, FRANCE.—Harriet Toby, 22, American dancer, was killed on March 3 in a plane crash near here. Born Harriet Joan Katzman in Brooklyn, she was first a member of the Ballet Russe de Monte Carlo and later of the Marquis de Cuevas' Grand Ballet. She was seen in New York in leading roles with the latter company in 1950.

ADELA VERNE

LONDON.—Adela Verne, 66, pianist, died here on Feb. 4. A child prodigy, she played Tchaikovsky's B flat minor Piano Concerto in a London concert at the age of fourteen. She appeared in the United States in recital and with orchestra in 1909, 1924, and 1925.

MARY HOWE BURTON

SOUTH LANCASTER, MASS.—Mary Howe Burton, 84, former opera singer and teacher, died here on Jan. 19. Born in Vermont, she made her operatic debut in Berlin and sang in European cities before returning to the United States in 1902. In this country she appeared in concert and had studios in Boston and Worcester.

RAYMOND D. SHANNON

LONG BEACH, N. Y.—Raymond D. Shannon, 52, chairman of the music department at Long Island University, died here on Feb. 7.

HUGO FREY

Hugo Frey, 78, composer, arranger, and one of the founders of the American Society of Composers, Authors and Publishers, died at his home in New York on Feb. 13. A native of Chicago, he toured the United States from 1896 to 1898 as a violinist and violist; was a member of the French Opera Company orchestra in New Orleans in 1901; and came to New York to make orchestral arrangements for musical shows in 1902.

DAVID LAYMAN, JR.

MIAMI, FLA.—David Layman, Jr., 77, business executive and a member of the Metropolitan Opera Association board of directors, died here on Jan. 29. At the time of his death he was president of the Metropolitan Opera Club and also a director of the Metropolitan Opera Guild.

MARGARET PHILLIPS

PELHAM MANOR, N. Y.—Margaret I. C. Phillips, 79, retired music supervisor in New York City public schools, died here on Feb. 12.

PAULO FAZIO

Paulo Fazio, 70, former cellist, died on Feb. 5 while rehearsing as one of the mandolin players for the Metropolitan Opera's revival of *Otello*.

LUDWIG CORELL

ALTADENA, CALIF.—Ludwig Corell, 88, at one time first cellist of the Chicago Symphony, died here on Feb. 1.

CHARLOTTE WHITE

BOSTON.—Charlotte White, cello teacher in Boston for fifty years, died here on Jan. 5. She had studied in Berlin, and in this country had been a member of the Carolyn Belcher String Quartet and of her own quartet.



DOWN TEXAS WAY

Stephan Hero shakes hands with A. Clyde Roller, conductor of the Amarillo Symphony, following his appearances as violin soloist in two of the orchestra's programs

Burgin Conducts Portland Symphony

PORTLAND, ME.—A revitalized Portland Symphony gave the first of a scheduled series of four concerts on Jan. 14 in City Hall Auditorium under its new conductor, Richard Burgin, concertmaster and associate conductor of the Boston Symphony. The orchestra played with fine intonation, a well-rounded tone, and a fluency that afforded considerable leeway on the interpretative side. Mr. Burgin turned these virtues to good account with interpretations that were vital and often moving.

The major work performed was Dvorak's Fourth Symphony. The playing was sonorous and void of uncertainties, and there were many delicious moments. The balance of the program was devoted to works by Grainger, Copland, and Valerius. The performances fully sustained the conviction that with such continued progress Portland will have a civic orchestra of admirable ability.

—MARSHALL F. BRYANT

RECITALS

(Continued from page 26)
repetitious piece by Edgar Varèse, to which someone had improvised a commonplace, aimless voice line. John Clark conducted and John Seully, tenor, sang.

—W. F.

OTHER RECITALS

PHYLLIS SPOIA, pianist; Carnegie Recital Hall, Feb. 24.
LEA BACH, harpist; Carnegie Recital Hall, Feb. 25.
ELINOR WARREN, soprano; Carnegie Recital Hall, Feb. 29.
SUZY SANN, folk singer; Carl Fischer Hall, March 1.
JOSEPH MESSANA, pianist; Town Hall, March 6.
EUGENE FEDELE, tenor; Carnegie Recital Hall, March 8.
MILTON PECKARSKY, pianist; Carnegie Recital Hall, March 9.
DOROTHY TALBOT, soprano; Carnegie Recital Hall, March 15.
HELEN MAGGIA, soprano; Town Hall, March 15.
MARIE BROADMEYER, soprano; Town Hall, March 16.
LILLIE WILLIAMS, pianist; LUTHER RANDLE, soprano; Carnegie Recital Hall, March 16.
CLARICE CRAWFORD, soprano; JOSEPH CRAWFORD, tenor; Carl Fischer Hall, March 16.

Young Audiences: A Plan To Bring Music to Children

By ROBERT SABIN

IN 1944, Bernard Shaw wrote in his philosophical handbook, *Everybody's Political What's What?* that "the notion that leisure will destroy a nation which is not a nation of esthetes seems too ridiculous to be discussed. Nevertheless it is a sound proposition." With his customary clairvoyance, Shaw went to the heart of the problem of education, insisting that life without culture is bleak and dangerously narrow. He pointed out that a sense of beauty is common to all mankind. "The statesman should, I maintain, rank fine art with, if not above, religion, science, education, and fighting power as a political agency." True to the advice of this prophetic mind, the great powers of the world are recognizing the political and social importance of the fine arts more clearly every year.

Only six years after Shaw had written these words, an American woman living near Baltimore, a highly intelligent mother of five children, set in motion a plan that may do as much as anything to make music a more vital factor in American education. Nina Perera Collier, who lives with her husband, Charles Wood Collier, and their children on a farm at Darlington, Md., began to consider the ways of bringing music into the lives of children. She was dissatisfied with many of the ideas and practices current in schools and communities, and she decided to experiment. When Raul Spivak, Argentine pianist, was visiting the Colliers two years ago, she asked him to give recitals at the Friends School and the Bryn Mawr School for Girls, in Baltimore, at both of which she had children studying. She suggested that he should not play down to the children, and he offered them a program of Bach, Mozart, Debussy, Chopin, and Falla. The children were fascinated, to the great surprise of some of their teachers.

THE schools were so impressed that they decided to offer more programs of this sort, and they raised \$150 each for a series of four concerts, which was given at six private schools and at the Baltimore Museum of Art for public school children. Among the most successful concerts were those given by the New Music Quartet, which found that it could hold the eager attention of young children with chamber music by Haydn, Mozart, Schubert, Beethoven, and even Casella, Ravel, and Bartók. Knowing of the generosity and far-reaching sympathies of Rosalie J. Leventritt, of New York, a director of the Edgar M. Leventritt Foundation, Mrs. Collier asked her for help and promptly received a grant from the foundation. With its help, several young artists were presented in the series. A national organization with headquarters in New York, Young Audiences, Inc., has been founded, to assist the program.

At first glance, the purposes and ideas of the organization may not seem startling, but actually they challenge many practices current in school music in America today and contradict certain popular assumptions with courageous firmness.

Young Audiences has issued a statement summarizing its purpose and principles. The purpose is two-fold: 1. To build the culture of the future

by introducing young people to the deep joy and satisfaction of great music. 2. To offer the opportunity and experience of public appearances to the gifted younger artists. Four principles guide the organization: 1. Only the best is good enough. Children recognize true musicianship, and are sensitive to the dedicated artist. 2. The accent is on informal presentation; music is brought directly into the child's familiar environment. 3. Variety, contrast, and interest are stressed. 4. The attention span of different age levels is considered.

ON Feb. 29, this year, Young Audiences, in cooperation with the Dalton Schools gave a demonstration program of chamber music in New York for an audience of children. It was performed by the New Music Quartet, which has taken a warm interest in Mrs. Collier's project and given concerts for it in several cities in the past two years. The children sat in the center block of seats. On the sides, adult guests were seated, where they could listen and unobtrusively observe the behavior of the young audience. The program was carefully planned in accordance with the principles of the organization. It consisted of Orlando Gibbons' *Fantasia for Viols*; the *Finale* from Haydn's *Quartet in G major*, Op. 74, No. 3 (The "Rider" Quartet); the *finale*, *Allegro molto*, from Beethoven's *Quartet in C major*, Op. 59, No. 3; the second movement, *Assez vite, très rythmé*, from Ravel's *Quartet in F major*; the *Valse Ridicule* from Casella's *Five Pieces for Quartet*; and two excerpts from Tibor Serly's arrangements for quartet, from Bartók's *Mikrokosmos*—*Wrestling* and *From the Diary of a Fly*.

By offering single movements from quartets, the planners avoided putting undue strain on the attention of the young audience. No one can expect children to concentrate on music as long as adults can. Yet it is equally important to remember that they are capable of concentrating for short periods, if their interest is engaged, and even enjoy doing it. Since very few quartets contain as much contrast as can be achieved by choosing single movements from different works, programs for young children are arranged this way. Whole quartets are practicable for audiences of older children. Almost all of the music on this particular program was colorful and lively, although the Ravel offered a challenge to the young listeners in its episode of sustained lyricism. Few of the children seemed to become restless, and some of them were obviously fascinated by the emotional power of the music. Curiously enough, there was a stronger protest from some of the adult observers than I could discern among any of the children at the inclusion of this music on the program. The dissenting faction thought that Ravel was too mature and too emotionally sophisticated for a young audience. The works were contrasted in style and period as well as in their other characteristics. Classical and modern, dramatic and lyric, contrapuntal and harmonic, introspective and extrovert, all of these contrasts were taken into account.

THE music was presented to the children without a trace of patronizing solicitude. Claus Adam, cellist of the New Music Quartet, who has a



Children listen to the New Music Quartet play a program of chamber music, under auspices of Young Audiences, Inc., and the Dalton Schools

talent for talking to children in a natural way, told them some essential facts about the string quartet and the music. Mr. Adam did not tell stories about the music or anecdotes from the lives of the composers. Before the quartet played the Gibbons piece, he explained what viols were. Later, he explained various methods of playing the instruments, and asked the members of the quartet to demonstrate them. Broadus Erle, first violinist of the New Music Quartet, won a prolonged round of applause when he illustrated double-stopping by loosening the strings of his violin and playing a few measures of old-fashioned jazz in lively fashion. By demonstrating special effects such as pizzicato and harmonics in advance the children were stimulated to listen for them in the music. It has been found that this emphasis on the actual method of producing the sound greatly increases their attentiveness to the performances. Mr. Adam also prepared them for the harmonic novelty of the modern pieces by showing them how the effects were produced. Thus their ears were accustomed to unusual combinations. Children offer far less resistance to novelty than adults, and one of the things that this concert proved is that they can absorb far more than they are given credit for by popularizers.

After the concert the children were invited to ask any questions they wished and to examine the instruments which they had heard played. One young listener asked if the instruments were strung differently. Another put the most amusing query of the morning: "Is a tremolo done because the artist is nervous or on purpose?" Mr. Adam explained that string players produce a tremolo on purpose.

After the young audience had left, Mrs. Collier invited adult discussion. Various problems were brought up. Should audiences be limited to restricted age groups? Is chamber music more satisfactory than solo repertoire for these concerts? Can singers be included successfully in these programs? In discussing these problems, Mrs. Collier pointed out that no definite answers can be given all such questions. Young Audiences is concerned with discovering the needs and possibilities of audiences of all types. It wishes to encourage experiment, while offering the guidance of its own accumulated knowledge and ideals. It was pointed out that chamber music, so often feared by adults who have heard that it is difficult and recondite, is enormously popular with children. The prejudices against it, where they exist, are purely artificial and not based on any extraordinary demands it puts upon the listener. The child audience should be spared the preconceived notions

that sometimes prevent adult audiences from trying out forms of music that they might learn to love.

IN Baltimore, audiences including children of widely varying ages have proved attentive and interested in the same programs as audiences limited to one age group. In other places, it has proved easier to organize audiences at various age levels. Vocal recitals present a special problem because of the language question and because children are extraordinarily sensitive to any comic or dramatic aspects of a concert. If the singer does not look well, or fails to capture the imagination of the children, he is liable to be laughed at. This reaction (helpful as it might be in the adult concert world) would interfere with the work of Young Audiences. Nevertheless, song recitals are being tried out.

Not only does this project offer valuable experience to young artists, but it attracts the enthusiastic support of established musicians. Among those who have appeared on these programs are Joseph and Lillian Fuchs, Marie Rommet-Dosanoff, Edgar Ortenberg, and Genia Robinor. Supporters and advisors include Reginald Stewart, Dimitri Mitropoulos, George Szell, Thomas Scherman, Yehudi Menuhin, Rudolf Serkin, Erica Morini, Mieczyslaw Horszowski, Eugene Istomin, William Kapell, Leopold Mannes, and Joseph Fuchs. As chairman of Young Audiences, Inc., Mrs. Leventritt has brought the project to the attention of a wide circle of artists.

A series has been established in Indianapolis, and other similar concerts are planned for Stamford, Conn.; Great Neck, Long Island; Dallas, Tex., and other communities. The project hopes to try out the series in several New York schools soon. Inquiries have begun coming in from all parts of the country. Perhaps the most important feature of Mrs. Collier's plan is her confidence in the taste and open-mindedness of most children, no matter what their social and economic environment. She has proved that cheapness does not pay in musical education, and she has called attention to the fact that only great music can be of lasting value in molding young lives. One thinks of Shaw's wonderful comment on his childhood and its bearing on English and Irish education in his youth: "I consider myself lucky in having had my mind first well stocked in my nonage by Michelangelo and Handel, Beethoven and Mozart, Shakespeare and Dickens, and their like, and not by Latin versemongers and cricketers." Substitute American equivalents for the types of teachers mentioned, and his comment applies with equal force to our own educational problems.

NEW MUSIC REVIEWS

Three Final Volumes Of Byrd Works Published

After many years of piecemeal publication, the last three volumes of the Edmund H. Fellowes edition of the collected works of William Byrd (Volumes 18, 19, and 20) have been issued by Stainer and Bell, Ltd., and are distributed in this country by Galaxy. Of all the late Canon Fellowes' wide-ranging contributions to the restoration of Tudor music, his labors on behalf of Byrd are perhaps the most important. Byrd was beyond argument the greatest musical figure of the period, and the editing of all his works from a single point of view gives a consistent transcription of texts whose archaisms and ambiguities lead different scholars to different interpretations.

These three volumes contain all of Byrd's keyboard music. Fellowes confesses, in his introduction to Volume 18, to having made certain minor changes in chords in the left hand; he intended his collection to be played on the modern piano, and for this reason he occasionally thinned out chords, or transposed factors to upper voices. These changes may cause slight concern to harpsichordists, but they do not discredit the editing of the works, whose authenticity is otherwise preserved to the fullest possible extent.

Even today, half a century after the beginning of the revival of Elizabethan and Jacobean music, most musicians and laymen are unacquainted with the startlingly wide scope of Byrd's keyboard music. As an innovator in the field he could map out his own areas of exploration and set up his own boundaries. Although he wrote a number of Fancies (fantasias) in which the imitative devices of choral polyphony play an important structural role, he quickly discovered that the needs of the keyboard could not be satisfied by the transposition of it of musical treatments suited to vocal composition. In his four preludes and in the after-passages of the fantasies and the voluntaries (which also start off with canonic imitation in the rhythmic values of vocal music) he experimented frankly, and sometimes naively, with the use of running scales and rapid passage-work for their own sake. This delight in the flexibility of the keyboard remained a constant motivation in the other works, too, with the result that the

dances—almanes, corantos, jiggs, pavians, and galliades—frequently interrupt the lilt of their muscular rhythm to permit bits of digital demonstration.

Space does not permit the enumeration of individual titles here. The level of interest in these pieces, nearly 150 in number, is phenomenally high, even if Fellowes found a few of them "dull and uninspired" and some others "of interest chiefly in relation to the development of the keyboard structure and technique." One work that is likely to interest modern audiences particularly is a programmatic suite entitled *The Battell*, containing the following diverting movements: *The Earle of Oxford's Marche*, or *The Marche Before the Battell*; *The Souldiers' Sommons*; *The Marche of Footemen*; *The Marche of Horsmen*; *The Trumpetts*; *The Irishe Marche*; *The Bagpipe and the Drone*; *The Flute and the Droome*; *The Marche to the Fights—Tantara, Tantara—The Battels Be Joynd*; *The Retraite*; *The Burning of the Dead*; *The Galliarde for the Victorie*; *The Morris*; *The Souldier's Dance*; *The Souldiers' Delight*.

—C. S.

Three New Works By Arthur Honegger

Arthur Honegger's Symphony No. 5, published by Salabert, was composed during 1950, on commission from the Koussevitzky Foundation. It is a real Gibraltar of a piece—solid, strong, and unmistakably the work of a master craftsman. There are three movements, big in scale, and the expressive tenor is uniformly serious. The basic musical ideas are of a higher order than those often associated with this composer, who has never been noted for his selectivity; the same is true of the figurations and the instrumentation. The symphony is a work of remarkable integrity, a major utterance from one of the most accomplished and serious of living composers.

The same composer's *Monopartita*, also published by Salabert, is a much smaller work. The title suggests that Honegger intended to contain the characteristics of the classical partita within a single, nonstop movement. A slow, rather majestic opening section is followed by a lively, contrasting vivace; these two elements are then alternated, rather capriciously, throughout the piece. There is a neo-baroque atmosphere in the slow music, although the harmonies are quite thick and highly spiced.

Suite *Archaïque*, which Honegger composed in 1951 for the Louisville Orchestra (Salabert), is dim in comparison. The four movements are called *Ouverture*, *Pantomime*, *Ritournelle et Sérénade*, and *Processional*. A discomfiting air of stylistic self-consciousness overhangs the piece. It strives constantly either for archaism or for the dated kind of French cuteness for which Honegger never has had much of a gift, and at certain unhappy moments both ingredients are offered simultaneously. The *Sérénade*, however, is very pretty.

—W. F.

Contemporary Works For Violin and Piano

The late Silvestre Revueltas was one of Mexico's most adventurous composers. His *Three Pieces*, for violin and piano, issued by Southern Music Publishing Company, are knotty, ungrateful, but highly stimulating music. The first and third pieces are rhythmically propulsive, with an acrid dissonance that enhances their impact. The middle section is a flowing melody, played with the mute, that benefits by the contrast with the other pieces.

In contrast, David Diamond's *Chaconne*, for violin and piano, follows classical tradition; but it suffers no inhibitions of personal style thereby. In the enrichment and variation of texture there seems to be the influence of classic models. The thematic material and harmonic idiom, however, are Diamond's. The former, if not particularly interesting in itself, is resourcefully developed.

—R. S.

Compositions for Organ By Many Hands

Ernest Bloch has come to the assistance of any church organist who is tired of the Mendelssohn and Wagner wedding marches, and who is bold enough to try to do something about it. Bloch's *Four Wedding Marches*, published by Schirmer, add up to a practical and attractive set of pieces; the style is conservative, the expressive atmosphere is tender and nostalgic, and the music lacks the kind of distinction that would be likely to detract from the proceedings of the ceremony. The use of more than one of these pieces for recital purposes is questionable, since they are all a good deal alike. The composer has wisely requested that the organist forego "research for picturesque color" in the registration.

Mario Castelnuovo-Tedesco has also concerned himself with organ music of a religious nature. His *Five Preludes*, from the *Sacred Service for the Sabbath Eve*, are well suited to the instrument and quite well composed; they are nonetheless commonplace and sentimental, and they do little to dignify the touching ceremony that has inspired them.

Ulysses Kay's *Two Meditations* (H. W. Gray) are workmanlike but curiously inhibited and bleak.

—W. F.

Pieces by Arthur Berger For String Orchestra

Arthur Berger's *Three Pieces for String Orchestra*, published by Associated, is a brief work of charm, simplicity and rare skill. In spite of its almost obsessive clarity, Berger's music does not give up its secret easily—the deceptive veneer of Stravinsky's influence can too easily obscure the personality and tenderness of the lyric style and the special asymmetry of its supporting rhythmic continuity. In spite of its sophisticated neo-classic apparel, the music is friendly and candid. One single objection here is to the literalness of formal procedure that is found in so much of Berger's music.

—W. F.

Children's Pieces By Bartók and Kabalevsky

Béla Bartók's 42 Hungarian Folk Melodies (For Children), published by Leeds, is a collection of very small,



John D. Eekels

BARITONE IN MUSIC-DRAMA

Igor Gorin (left) discusses the score of the music-drama about Mormon pioneers, *All Faces West*, with the composer, Roland Parry. It will be given again in Ogden, Utah, next summer, July 19 to 21

simple piano pieces that are informed with subtlety, taste and wisdom. They are uncommonly touching and beautiful; children should love them.

Dmitri Kabalevsky's *Ten Children's Pieces*, also for piano and from Leeds, have some of the charm but none of the subtlety of the Bartók collection. However, the music is clean, effective, and perfectly useful.

—W. F.

Mihalovici Composes Sonata for Cello Alone

Although Marcel Mihalovici's *Sonata for Cello Alone* is his Opus 60, surprisingly little of his music is known on this side of the Atlantic. The sonata is a brief, unpretentious piece that is most effective in its fifth and final movement, where the diffuse harmonic idiom is rendered more cohesive through clever figurations that exploit the technique of the instrument. In general, the composer has neglected the contrapuntal invention so necessary to make a work for cello alone sustain interest. The work, however, is worth performing. It is published by Heugel et Cie.

—R. S.

Two Piano Version Of Holst's Uranus

Uranus, No. 6 of Gustav Holst's *The Planets*, has now been issued in two-piano form. This arrangement is published in England by J. Curwen and released in the United States through G. Schirmer. Several of the other numbers of *The Planets* have already been issued in two-piano arrangements.

(Continued on page 41)

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Composers Corner

Paul Creston's First Symphony, which represented the United States in the Referendum Concert played on Jan. 26 by the Padeloup Orchestra of Paris, was voted the best work in the program, which included compositions from four nations. The symphony was first honored in 1943 when it won a New York Critics Circle award. In January, also, Creston's Fourth Symphony was given its first performance by the National Symphony under the direction of Howard Mitchell; in February Vladimir Golschmann led the St. Louis Symphony in the Third Symphony; and this month Thor Johnson is conducting the first performance of the composer's tone-poem *Walt Whitman*, which was commissioned by the conductor.

The 1952 Walter W. Naumburg Foundation Composer's Award was won by **Peter Mennin's** Symphony No. 3. The work will be recorded by Columbia Records, Inc. The 1951 Mark M. Horblit Award, also known as the Boston Symphony Orchestra Merit Award, was given to **Lukas Foss** for his Piano Concerto, No. 2. The composer was soloist in the first performance of the work, which was given by the Boston Symphony last November.

The Atlanta Music Club, rather than Henry Sopkin (as stated recently in *MUSICAL AMERICA*), commissioned an orchestral work from **Don Gillis**. Mr. Sopkin is the conductor of the Atlanta Symphony, which will give the first performance of the new composition, *Atlanta* (A Choreographic Set of Six for Symphony Orchestra), under the composer's direction on April 1.

John Donald Robb's Piano Concerto, based on New Mexican folk songs, was recorded by Voice of America for an overseas broadcast when it was given its first performance on Feb. 25 by the Albuquerque Civic Symphony and Andor Foldes. The concerto was commissioned by Mr. Foldes.

John Boda, Edwin Gershefski, Roy Harris, Gurney Kennedy, Lamar Stringfield, Burnet Tuthill, and David Van Vactor are members of the Founders' Board of the Southeastern Composers' League organized recently to encourage the composition of serious music in the South. The new group will hold its first general meeting at the University of Alabama with the school's regional Composers' Forum, which will be held April 18 to 20. The university has been given a grant by the Rockefeller Foundation to finance its composers' forums in 1952 and 1953.

Martin Kalmanoff's new three-act operatic drama, *Empty Bottle*, was performed for the first time on Feb. 17 during the annual American Music Festival sponsored by radio station WNYC. The opera, which calls for no ensemble singing, employs flashback techniques to tell its story. Two theatre scores by **Mark Bucci** will be played for the first time this spring. His music for William Saroyan's play *Elmer and Lily* will be introduced when the play is given on March 17 at Alfred University, while that for Paula Jakob's *The Adamases* will be presented in Philadelphia on April 23 by the Hedgerow Theatre. Several of **Elinor Remick Warren's**

orchestral works have been played recently. *Crystal Lake* was performed by the Toronto Symphony under the direction of Sir Ernest MacMillan; *Sea Rhapsody* was given by the Harrisburg Symphony under Edwin McArthur; Henry Weber used *Frolic of the Elves* on programs broadcast from radio station WGN; and *The Singing Earth*, a song cycle for soprano or tenor and orchestra was given its first performance in Denver. **Rudolph Ganz's** Symphonic Overture to an Unwritten Comedy: *Laughter*... Yet Love, which was introduced in Cincinnati in November, 1950, by Thor Johnson, who commissioned it, has since been played by the St. Louis Symphony, the Chautauqua Symphony, the Denver Symphony, and the Chicago Symphony, among others.

Frances Magnes was soloist with the San Antonio Symphony in the first performances, on Jan. 26, of **Ernst von Dohnanyi's** Second Violin Concerto. Saul Caston led the Denver Symphony in the first performance of **Norman Dello Joie's** Epigraph, commissioned by Mrs. Eric Douglas as a memorial to her brother, the late Lincoln Gillespie. **Miklos Rozsa's** *Quo Vadis*, a suite for orchestra, was introduced by Hans Schwiager and the Kansas City Philharmonic on Jan. 20.

The Louisville Philharmonic Society has commissioned **Roy Harris** to write a piano concerto for performance by the Louisville Orchestra during the 1952-53 season. When it is performed, the soloist will be the composer's wife, Johana.

NEW MUSIC

(Continued from page 40)

Organ Music Listed

- BACH, J. S. (arr. by E. Power Biggs): *My Spirit Be Joyful* (duet from Cantata No. 146) (organ or piano with two trumpets). (Mercury).
- BEDELL, ROBERT L.: *L'Heure Mystique* (Tantum ergo Sacramentum). (H. W. Gray).
- BITGOOD, ROBERTA: *Choral Prelude on Siloam*. (H. W. Gray).
- FALCINELLI, ROLANDE: *Cinq Chorals D'Orgue* (Sur L'Antienne du Magnificat de la Fête du Saint-Sacrement). (Paris: S. Bornemann; New York: H. W. Gray).
- HANDEL, G. F. (transcribed by Alexandre Guilman and edited by Clarence Dickinson): *Aria* (from the Tenth Concerto for Strings). (H. W. Gray).
- HOVDESVEN, E. ARNE: *Meditation on a Rose Window*. (H. W. Gray).
- KINGSBURY, CHESTER: *When Morning Gilds the Skies* (Hymn Fantasia). (H. W. Gray).
- LENEL, LUDWIG: *Four Organ Chorales—O Christ, Who Art the Light and Day; Now Praise We Christ, the Holy One; O Christ, Thou Lamb of God; How Lovely Shines the Morning Star*. (Concordia).
- MOZART, W. A. (arr. by E. Power Biggs): *Fugue in G minor*. (Mercury).
- PURCELL, HENRY (arr. by Gerard Alphenaar): *Trumpet Tune and Air* (Hammond organ registration). (Marks).
- SCHREIBER, FREDERICK C.: *Fantasia*. (H. W. Gray).

First Performances in New York Concerts

Orchestra Works

- Arnell, Richard: *Fourth Symphony* (National Orchestral Association, Feb. 25).
- Honegger, Arthur: *Monopartita* (Boston Symphony, Feb. 13).
- Hoyhness, Alan: *Arekaval* (Coming of the Sun) (Little Orchestra Society, Feb. 18).
- Kleinsinger, George: *From Dawn to Dawn* (United States Air Force concert, Feb. 20).
- Petrassi, Goffredo: *Concerto for Orchestra* (Anton Rocco Guadagno concert, March 4).
- Pizzetti, Ildebrando: *Three Symphonic Preludes to Edipo Re* (Anton Rocco Guadagno concert, March 4).
- Serly, Tibor: *American Elegy* (New York Philharmonic-Symphony, Feb. 23).
- Siegmeyer, Elic: *Symphony No. 2* (National Orchestral Association, Feb. 25).
- Vuataz, Roger: *Petit Concert* (Little Orchestra Society, Feb. 18).

Concertos

- Dohnanyi, Ernst: *Violin Concerto No. 2* (New York Philharmonic-Symphony, Feb. 14).
- Lopatnikoff, Nikolai: *Concerto for Two Pianos* (Little Orchestra Society, March 3).
- Rissager, Knudage: *Concertino for Trumpet and Strings* (Little Orchestra Society, March 3).
- Rivier, Jean: *Piano Concerto No. 1* (New York Philharmonic-Symphony, March 6).
- Vaughan Williams, Ralph: *Concerto for Two Pianos* (New York Philharmonic-Symphony, Feb. 16).

Harp Music

- Glanville-Hicks, Peggy: *Sonata for Harp* (New Music Society, March 10).

Chamber Music

- Bautista, Julian: *Catro Poemas Galegos* (New Music Society, March 10).
- Bliss, Arthur: *Quartet No. 2* (Griller Quartet, Feb. 21).
- Casanova, André: *Trio, for flute, horn, and viola* (ISCM concert, March 16).
- Chung, Chou Wen: *Seven Poems, from T'Ang Dynasty* (ISCM concert, March 16).
- Haieff, Alexei: *Quartet No. 2* (League of Composers, Feb. 24).
- Laderman, Ezra: *Organization No. 2, Chai Ivri, for violin, piano, and chamber orchestra* (Stuart Fastofsky, Feb. 17).
- Martini, Bohuslav: *Trio No. 3* (Mannes-Gimpel-Silva Trio, Feb. 25).
- Masciti, Michele (arr. by Fritz Jahoda): *Trio in G minor* (New York Trio, March 4).
- Mennin, Peter: *Quartet No. 1* (League of Composers, Feb. 24).
- Singer, André: *Trio, Op. 32* (New York Trio, March 4).
- Spohr, Louis: *Sonata for Violin and Harp* (Arnold Eidus, March 3).
- Surinach, Carlos: *Tres Cantos Bereberes* (New Music Society, March 10).
- Webern, Anton: *Three Spiritual Folk Songs* (ISCM concert, March 16).

- SCHUBERT, FRANZ (arr. by E. Power Biggs): *Fugue in E minor*. (Mercury).
- SOWBERRY, LEO: *A Wedding Processional*. (H. W. Gray).

Guitar Works

- Paganini, N.: *Andantino Variato* (Andrés Segovia, March 2).
- Villa-Lobos, Heitor: *Three Studies* (Andrés Segovia, March 2).

Violin Works

- Epstein, Julius: *Concerto* (Stuart Fastofsky, Feb. 17).
- Frackenpohl, Arthur: *Sonata* (Stuart Fastofsky, Feb. 17).
- Lessard, John: *Three movements* (George Osmolovsky, Feb. 28).

Cello Music

- Solares, Enrique: *Short Suite for Cello and Piano* (Renata and Heinrich Joachim, March 16).

Songs

- Binder, A. W.: *Abraham Lincoln Walks at Midnight* (Lincoln Newfield, Feb. 26).
- Chancellor, Paul: *A Song; My Love Is In a Light Attire; The Donkey* (Alfred Zega, March 7).
- Diamond, David: *If You Can't* (Eugene Fedele, March 8).
- Dougherty, Celius, arranger: *Bring My Lulu Home; Sometime* (Lincoln Newfield, Feb. 26).
- Earnest, Hermina: *The Cloud* (Mary Bothwell, Feb. 17).
- Friedell, Harold: *At Even'; If All the World Were Paper* (Ruth Diehl, March 12).
- Haubiel, Charles: *The Cosmic Christ* (Mary Bothwell, Feb. 17).
- Kodaly, Zoltan: *Three Hungarian Drinking Songs* (Fred Thomas, Feb. 17).
- Kramer, A. Walter: *I Have Known Loveliness* (Mary Bothwell, Feb. 17).
- MacGimsey, Robert: *My Lovely One* (Alfred Zega, March 7).
- Mopper, Irving: *At Evening* (Fred Thomas, Feb. 17); *None of Us Cared for Kate* (Alfred Zega, March 7); *The Lonely Mother; Love Story* (Marie Broadmeyer, March 16).
- Murat, Ronald: *Requiescat; Schlaftied; The Little Black Bull* (Alfred Zega, March 7).
- Philippot, Michel: *Four Songs, Op. 2* (ISCM concert, March 16).
- Thomson, Virgil: *La Belle Endormant* (cycle of four songs) (Mary Bothwell, Feb. 17).
- Webern, Anton: *Three Songs, Op. 25* (ISCM concert, March 16).
- Weill, Kurt: *Five Songs for Twain on the River* (Kurt Weill concert, March 2).

Piano Works

- Casadesus, Robert: *Variations on Falla's Homage à Debussy* (Robert Casadesus, Feb. 26).
- Revutsky, Levko: *Four Preludes* (Boris Maximovich, Feb. 28).
- Shifrin, Seymour: *Composition for Piano* (ISCM concert, March 16).

- WEAVER, POWELL: *Still Waters*. (H. W. Gray).
- WIDOR, CHARLES MARIE (revised by Gerard Alphenaar): *Symphonic Gothique*. (Marks).

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(Continued from page 6)

actually more important than the solo parts. The chorus of the Teatro Comunale, directed by Andrea Morosini, sang superbly, particularly in the scene of the palace of the Pharaoh, when darkness lies upon the earth, and in the prayer on the banks of the Red Sea.

IN the second Florence production, Verdi's *Aida*, Renata Tebaldi acted the title role well, but her voice seemed tired and at times ragged. Giacomo Lauri-Volpi was loud and blustering as Radames, routine, and most of the time thoroughly unpleasant to listen to. But the gallery screamed for him whenever he hung onto long, loud, high notes. As Amneris, Fedora Barbieri was a commanding and impelling figure, and her singing was smooth as silk. Giulio Neri was an impressive Ramfis, but Raffaello de Falchi was a wholly inadequate Amonasro. Grace Hoffman, a young American mezzo-soprano here on a Fulbright award, sang the music of the Priestess with ease and musicality. Her voice was not large, but she made up by expression and clarity for any lack of volume.

I was unable to attend the opening performance of Puccini's *Turandot* and heard only the last, given with changed personnel, the only major singer remaining from the original cast being Cesy Brogini, a young Florentine soprano, who sang Liu. The evening was hers. Her voice was big, warm, round, and secure, although at times she pushed it almost too far, almost to the point of a bellow. This is a habit Italian audiences seem to adore, for unless a voice can bowl them over by its

sheer weight and volume they tend to feel cheated. This predilection to some extent accounted for the audience's lack of response to Maria Kinasiewicz, a soprano from the Württemberg State Opera and Covent Garden, who sang Turandot. Normally her voice is not small (I have heard her before in both Rome and Stuttgart); but that night in Florence she was barely audible, although what one could hear was most pleasurable. Giuseppe Vertechi as Prince Calaf, taking over from Mr. Lauri-Volpi, sang with a voice that was steady and intense. He had already won laurels for his appearance in the last performance of *Aida*, in which he also replaced Mr. Lauri-Volpi.

THE Berlin production of Wagner's *Tristan and Isolde* was presented in German, with Günther Treptow and Marthe Mödl in the title roles, Margarethe Klose as Brangäne, Hans Hotter as Kurvenal, and Gottlob Frick as King Marke. The performance was directed by Josef Keilberth, the most convincing and satisfying of the younger German conductors. Mr. Treptow may not have been in good voice, for he did not live up to the reputation that preceded him. He presented us with an ugly voice, harsh, often tenaciously flat, and at times strident, hiccuppy, and wobbly. Marthe Mödl, remembered in Florence for her excellent performances as Margarethe in Schumann's *Genoveva* in the Maggio Musicale last spring, coped admirably with a role that seemed to be too hard on her. Perhaps in time she will develop the physical strength to carry the role through to the end with ease, but here one could only marvel at the superhuman effort she made to keep going through the last act. She is a beautiful woman with a majestic bearing, young and like the legendary Isolde of one's imagination. Her voice had dramatic punch, and delivered the first two monologues with verve and fire.

Miss Klose's Brangäne was a joy, in the great tradition of Wagnerian opera, Wagnerian opera at its best in its homeland. She had strength to spare, and the ease of her Habet Acht was thrilling. Mr. Hotter and Mr. Frick gave musicianly performances. Mr. Frick made the second-act monologue, often tedious, a deeply moving episode. Mr. Keilberth's conducting caused some argument. His tempos were inclined to be fast, but he did not rob the score of poignancy. He made the orchestra sound miraculously clear, and obviously had a masterful, grandiose concept of the work as a whole.

Donizetti's *La Favorita* brought Ebe Stignani, as Leonore di Guzman, back to Florence, with Gianni Poggi as Fernando. Paolo Silveri, as King Alfonso, sang intelligently but with a large wobble on sustained notes. Tancredi Pasero sang well as the Father Superior, Baldassare. The prevailing dullness of the performance was partly the fault of the conductor, Emidio Tieri, who seemed less sure of this score than of *Turandot*. Miss Stignani's voice was rich and tender, and it was a joy to hear her superb phrasing.

Mozart's *Don Giovanni*, conducted by Tullio Serafin, was one of the most successful productions of the Florence season. The slow tempos of the first night were speeded up in subsequent performances, but the second act always lacked impact and drive and was rhythmically sloppy. Mr. Serafin used the Viennese edition, with the additional arias for Donna Elvira and Don Ottavio placed in the first act, where Mozart intended them to go. But why did he permit the secondary singers and chorus to join the principals throughout *Viva la libertà*, quite against Mozart's express direction in the score, and why did he omit the offstage chorus of invisible spirits just before the epilogue?

As *Don Giovanni*, Nicola Rossi-Lemeni added another role to his ever-increasing repertoire. Perhaps his interpretation of the character will change as he becomes better acquainted with it, but vocally he was almost always impeccable, particularly the two second-act pieces, *Deh vieni alla finestra* and *Meta di voi*. The champagne aria, however, sounded like beer and vodka. His acting (except in the duel with the Commendatore at the opening) was better suited to Leporello than to *Don Giovanni*. Hopelessly overdressed most of the time, Mr. Rossi-Lemeni stole scenes and overacted in a fashion that was annoying and out of keeping with the part.

Birgit Nilssen, as Donna Anna, showed excellent musical command, although her voice was sometimes hard and shrill. Gladys Kuchta, as Donna Elvira, got off to a poor start with *Ah che tu dice mai*, in which she flatted every high A. Later she found her stride, and her singing in the second act was really enjoyable. Eugene Conley as Don Ottavio demonstrated the best style of the evening, with calm, limpid singing, masterful phrasing, and excellent rhythm. The audience objected, however, to his heavy American accent. Rosanna Carteri's Zerlina was ideal—simple, sincere, not mincing or coy. Giuseppe Taddei's fine voice, enviable sense of phrasing and timing, and real sense of humor combined to make his Leporello an excellent one. Enzo Vioro, as Masetto, sang and enunciated his lines cleanly and with feeling, but there is no excuse for making Masetto an addle-pated dimwit with a tendency towards St. Vitus' dance. Silvio Maionico, the Commendatore, was excellent as the raging father in the first act, but when he appeared as a statue was forced to sing through a cone and into a microphone, so that his voice sounded like a wheezy foghorn. Stage direction and lighting were negligible, and the costumes were of no discernible period, but the unit set designed by Mr. Kautzky had a simple beauty.

THE biggest success of the season in Florence was added as an afterthought. It was Bellini's *I Puritani*, with a remarkable cast that included Maria Meneghini Callas as Elvira, Mr. Conley as Arturo, Mr. Rossi-Lemeni as Sir Giorgio, Carlo Tagliabue as Sir Riccardo, and Grace Hoffman as Queen Enrichetta. Mr. Serafin conducted with fire and pas-

sionate conviction. This opera must be superlatively sung in order to be bearable, but this performance was a sensation. One can only deal in superlatives in describing Miss Callas' singing—her velvet tone, her exciting phrasing, her heart-rending emotion, her hair-raising coloratura, her stage presence, her majesty of bearing, her fine acting. At the end of each act a phenomenon occurred such as I have not witnessed in any Italian opera house or concert hall since the return of Toscanini to La Scala after the war. The audience shouted, stamped, and rushed forward to clamor for Miss Callas in curtain call after curtain call. The orchestra, inured to singers of all types and nationalities, stood in the pit applauding as vociferously as the audience.

The audience warmed to Mr. Conley in his *A te, o cara*. His voice, although not large, was like crystal, and it had great carrying power. He is the only singer in a great many years to sing the music untransposed—and with incredible ease and lightness. Mr. Rossi-Lemeni seemed much more at his ease as Sir Giorgio than he had as *Don Giovanni*. The Bellini music gave him endless opportunities to show off his full and magnificent voice, particularly in the two duets—one with Miss Callas and the other with Mr. Tagliabue—at the close of the third act. Mr. Tagliabue sang *Sir Riccardo* like the fine and worthy artist he is, but his breath did not come easily and some of his tones were shaky. Miss Hoffman felt the heavy Florentine fog and was hardly audible. The performance as a whole will remain in memory as one of the finest in many years.

The season closed with a dull and gloomy thud in the form of Smetana's tattered comedy *The Bartered Bride*, under the direction of Artur Rodzinski. Mr. Rodzinski had been detained by illness and arrived in Florence only in time for cursory rehearsals. Considering their brief preparation, the orchestra players did exceptionally well, and the truly enjoyable sections of the opera were the overture and the ballet music. Vittoria Calma gave a pleasing but uneven performance of Marienka's music, and Wengo Wenkoff looked and acted the part of the peasant lover although his singing had neither accurate pitch, acceptable phrasing, nor rhythm. Endre Koreh, as Kezal, was delightfully humorous and vocally adequate. Miss Hoffman, as Ludmilla, still suffered from a cold; what one could hear sounded neat and well-rounded. Others in the cast were Giuseppe Modesti, Silvio Maionica, Mafalda Masini, and Gianni Raimondi (who displayed, as Vashek, sound training, a more than pleasing voice, and an enchanting manner on the stage).

Atlanta Opera Presents *La Traviata*

ATLANTA.—The Atlanta Opera Company presented three performances of *La Traviata*, Feb. 6 through 8, with Lois Hunt as Violetta, Ernest McChesney as Alfredo, and John Baker as the elder Germont. The production was staged by Dolores Marcelli, and the conductor was Richard Valente. Earlier this season the company gave *Faust* and a double bill of *Pagliacci* and *Down in the Valley*.

Opera Production Wins Cuban Prize

HAVANA.—The Sociedad Pro Arte Musical's production of Gluck's *Orfeo ed Euridice* recently won first prize as the best theatrical presentation given in Cuba in 1951. Paul Csonka conducted the Havana Philharmonic and the cast, which included Greta Menzel as Euridice, Dora Carral as Eros, and George de Cubas as Orfeo.

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BOOKS

A Definitive Wolf Biography

HUGO WOLF. By Frank Walker. New York: Alfred A. Knopf. 1952. \$6.50.

If ever a biography can be called definitive, Frank Walker's detailed account of the life and career of Hugo Wolf can be. For fifteen years—at first in association with Walter Legge, who founded the Gramophone Company's Hugo Wolf Society in England, and then alone—Mr. Walker sought to examine every letter, document, program, and manuscript connected with Wolf's work and daily life, and to interview nearly every living person who knew him. But the book is no undigested piece of doctor's-thesis research. Walker has lived with his subject and with the music much as Einstein lived with Mozart and Schubert, and the book is written with the vitality and freedom of an author who transcends the painful, literal obligations of mere research.

Wolf, it must be confessed, was hardly an endearing character. The insanity that came upon him in his late thirties and required him to remain in an institution until his death at 43 was foreshadowed throughout his earlier life by tremendous instability of disposition, with manifestations that were markedly manic-depressive and paranoid. Convinced that he was not merely the greatest composer in the world but the only one worth performing, Wolf characteristically behaved abominably even to those who did the most for him, and at one time or another alienated nearly all his friends. Walker suc-

ceeds in picturing honestly and with many subtle nuances these unending psychological upheavals and tortures, without seeking to press moral judgments or preachments upon the reader. As a result he is able to make us believe, to a phenomenal extent, that we have really known Wolf, that we have been eye-witnesses to both his upsets and his joys.

The songs, the opera *Der Corregidor*, the overture *Penthesilea*, the Italian *Serenade*, and the rest of Wolf's works are discussed in the order of their appearance, when they are composed or first performed. Walker's manner of treating them is personal and briefly descriptive; he reveals taste and critical balance, and does not seek to bury the pieces in fulsome praise or to offer justifications for the ones that are weak.

Certainly this is one of the most distinguished music books of the year. It belongs on the special shelf—not quite a five-foot one, I am afraid—of musical biographies that do full justice to their subjects.

—C. S.

A Calm Assessment Of César Franck

CÉSAR FRANCK. By Léon Vallas. Translated by Hubert Foss. New York: Oxford University Press. 1951. \$4.

By seeking out the true facts of César Franck's life and career and substituting them for the manufactured "facts" of Vincent d'Indy's worshipful biography, Léon Vallas has accomplished the difficult feat of scotching the "Franck legend," which he calls "the product of hagiology and even iconology," without destroying the status of his subject in the process.

Vallas is a singularly even-tem-

pered biographer, willing to let the reader draw his own conclusions and inferences from data that are sometimes conflicting; yet he is no mere researcher and accountant, for in the three concluding chapters of his book he writes of Franck as man, teacher, and composer with a judgment that is wholly personal, if perhaps—for some of us—a trifle over-optimistic about the enduring qualities of Franck's music.

The real fault of the book is not Vallas' but Franck's. Very few of the events in the composer's monotonous, constricted little life make for good reading. The brief period of his fame and of the composition of the short list of pieces that still merit serious attention came when he was past fifty—much of it when he was past sixty. Until then he had busied himself with his organ pupils at the Conservatoire and his private composition pupils at home (all the while nursing a grievance because the Conservatoire would not make him a composition teacher) and turning out occasional works of no more than minor interest. In none of his aspects was Franck a genuinely great man, or even a colorful one. Vallas' lively style and Hubert Foss's easy translation succeed in making readable an account of a career that will keep no one sitting up late at night to finish it.

—C. S.

Spitta's Bach Reissued in England

JOHANN SEBASTIAN BACH. By Philipp Spitta. Two volumes. London: Novello and Company; New York: Dover Publications, Inc. 1951. \$10.

The first scholar to write of the life and creative career of Johann Sebastian Bach from a critical and historiographical approach that can be called modern was Philipp Spitta, whose celebrated study (originally published in three volumes and now reissued—after being out of print for many years—in two) first made its appearance in Germany in 1880. Spitta was less concerned with straightening out biographical facts (although he carefully went to original sources, many of which other Bach biographers had overlooked) than with establishing a background for the understanding of Bach's formal practices and aesthetic and religious aims. The information contained in the more than 1,700 pages of this monumental work is vast; the book is still, over seventy years later, remarkably dependable as both fact and interpretation. Later essays in the field by Albert Schweitzer, Sir Charles Hubert Hastings Parry, Charles Sanford Terry, and others for the most part amplified rather than corrected Spitta's findings. The republication of this classic is an important bibliographical event.

—C. S.

Archibald T. Davison On Bach and Handel

BACH AND HANDEL. By Archibald T. Davison. Cambridge: Harvard University Press. 1951. \$2.
Lectures delivered at the University of Virginia on April 3, 4, and 5, 1950. Mr. Davison gives it the subtitle, *The Consummation of the Baroque in Music*. The work is aimed at an audience of laymen.

—R. S.

New Translations Of Beethoveniana

BEETHOVEN: LETTERS, JOURNALS AND CONVERSATIONS. Edited, translated and introduced by Michael Hamburger. New York: Pantheon. 1952. \$3.75.

The editor of this volume has selected judiciously and translated skillfully. He does not attempt to reproduce in English the peculiarities of Beethoven's German but he is a faithful translator. He has paraphrased a

(Continued on page 49)

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RECORDS

Rediscovered American Music Of a Century and a Half Ago

Under the label of New Records an extensive collection of obscure and historically enlightening works, dating for the most part from the late eighteenth century, is currently being issued. Karl Krueger is general director of the project, and Carleton Sprague Smith, music librarian of the New York Public Library, is editor and provides the accompanying program notes. Of the nine ten-inch LP records received for review so far, six are devoted to instrumental music and three to vocal. Perhaps the most remarkable exhumation of all is a set of six string quintets composed in Salem, N. C., in 1789 by Johann Friedrich Peter, a member of the Moravian Brethren who was born in Holland in 1746 and came to the colonies at the age of 24. He spent most of his life in Pennsylvania, Maryland, and North Carolina, and passed his last years in Bethlehem, Penna., where he died in 1813. The quintets were made available for performance by the efforts of Lily Peter, a descendant of the composer, and Thor Johnson, conductor of the Cincinnati Symphony. Haydnian in its general outlook, the music is competently put together in a cosmopolitan style that is untouched by local folk materials or Americanisms of any sort. The pieces are expertly played by the Moravian Quintet.

Equally professional in technical craft and marked by about the same degree of modest expressive value are the recorded works by other eighteenth-century musical immigrants from Europe. The admirable New Music Quartet plays string quartets by John Christopher Moller, whose precise point of origin in central Europe has not been established, and Joseph Gehot, a Belgian who came to America by way of London. Luigi Silva, cellist, and Arthur Loesser, playing a John Challis piano of eighteenth-century specifications, present three gracious cello-and-piano works—two somewhat Handelian sonatas by the English-born Rayner Taylor and a Duo Concertant by the Chevalier Marie Robert de Leumont, a post-revolutionary émigré from France. Another record contains a trio sonata by an Italian expatriate, Gaetano Franceschini (played by José Figueroa and Jacques Margolies, violinists; Joseph Saunders, cellist; and Fernando Valenti, harpsichordist), and a piano sonata (played by Mr. Loesser) suggesting Carl Philipp Emanuel Bach, by Alexander Reinagle, who was born in England of Austrian parents and became an important figure in Philadelphia music in the early years of the republic.

Two of the vocal records are widely separated both geographically and theologically. On one of them eight psalms from the Bay Psalm Book (1640) are lined out by a precentor and sung in various harmonizations of the time (by the Margaret Dodd Singers and Gordon Myers, precentor). On the other the Coro Hispanico de Mallorca, Padre Juan Thomas, conductor, offers samples of Catholic mission music in use in California upwards of two hundred years ago. The third vocal record in the present release contains colonial ballads, plainly and artlessly sung by Jean Ritchie and Tony Kraber.

—C. S.

Two More Verdi Operas In Italian-Made Recordings

The ever-expanding Verdi series issued by Cetra-Soria now includes the first recording of Luisa Miller and the first LP version of Il Trovatore. Over and beyond their other merits, the two albums are of special interest to old-time Metropolitan patrons, for the leading tenor in both

is Giacomo Lauri-Volpi, who from 1922 to 1933 joined with Gigli and Martinelli to give the local opera house the strongest Italian-tenor wing in its post-Caruso history. Although Mr. Lauri-Volpi is no fresh-voiced young strapping nowadays, it is still good to hear the broad dramatic sweep with which he delivers the Verdian melodies and climaxes. In Il Trovatore his tone sounds consistently bleak, but in Luisa Miller appreciable traces of its one-time velvet are discernible.

Luisa Miller (1849) came between Il Battaglio di Legnano and Rigoletto in the order of Verdi's production. Except to those who heard it with Rosa Ponselle, Mr. Lauri-Volpi, and Giuseppe de Luca at the Metropolitan from 1929 to 1931, Luisa Miller is a closed book to American opera-goers. It is a difficult work to classify. Although its style looks backward to Donizetti and forward to La Traviata and Il Trovatore, it possesses an individual melodic profile (especially in Luisa's wide-spanned recitatives, which are somewhat reminiscent of those for the soprano in Ernani), and it inhabits a special expressive world that partakes somewhat both of the personal intimacy of La Traviata and of the classic abstraction of Il Trovatore. It is a work with few, if any, dead spots and much to challenge the singers. The American soprano Lucy Kelston, in her first American appearance on records, achieves notable success in the title role. Her rich dramatic soprano, substantial in the chest register and freely emitted up to high D flat, frequently suggests the texture of Ponselle's; her coloratura, apart from occasional off-pitch staccato passages, is exceptional in flexibility and accuracy; and she commands the whole gamut of coloration and portamento that are required for pathetic singing of the *spinto* variety. It is unlikely that six records could consistently falsify the quality and range of her vocal gifts; and on the basis of this evidence I should think that we should ask Miss Kelston to come back home as quickly as possible. The Metropolitan sorely needs a well-schooled soprano in the category to which she belongs. Mario Rossi conducts with sensitive understanding.

The rest of the singing in Luisa Miller—by Mito Truccato Pace, mezzo-soprano; Scipione Colombo, baritone; and Giacomo Vaghi and Duilio Baronti, basses—fills the bill adequately. So does that in Il Trovatore, which receives a performance somewhat more provincial than those we usually hear at the Metropolitan. Caterina Mancini sings Leonora with more passion than precision, and Mr. Lauri-Volpi, despite his vigorous moments, is on the whole a disappointment, for neither Ah si, ben mio nor any of the other less stentorian passages reveals much sense of style. Carlo Tagliabue, a veteran in Verdi roles, is a good if slightly woolly-voiced Count di Luna. Myriam Pirazini sings Azucena with effective dramatic accents. Fernando Previtali, the conductor, permits more latitude in the way of fermatas and ritardandos than is usually countenanced in the best circles today.

—C. S.

First Appearance on Records Of Two Neglected Italian Operas

Two Italian operas separated by more than a hundred years, Spontini's La Vestale and Zandonai's Francesca da Rimini, have been recorded for the first time by Cetra-Soria. In a generation when the Metropolitan could afford to be more adventurous, both operas were included briefly in the repertoire—La Vestale in 1925-27, and Francesca da Rimini in 1916-18.

The hundredth anniversary of Spontini's death—1951—focussed attention on the works of this neglected composer. In anticipation of the event, his Olympia was given at the 1950 Florence festival; his Fernando Cortez opened the current season in Naples last December. La Vestale,

his most famous opera (first produced in Paris in 1807), is conceived in a heroic mold. The libretto tells of the conflict between love and religious duty in a vestal virgin, whose unallowable love is revealed when the perpetual sacred flame on the altar goes out. The music, less elaborate in its adornments than the later works of Bellini and Donizetti, has a breadth of structure and a warmth of emotion that are reminiscent of Beethoven's Fidelio; it is essentially an enlargement of the classic horizon rather than a personal romantic expression. Its noble expanses are strongly, if not always beautifully, delivered by Maria Vitale, Elena Nicolai, Renato Gavarini, and Alfredo Fineschi. Fernando Previtali conducts with dignity and urgency.

Francesca da Rimini, like Montemezzi's L'Amore dei Tre Re, turns the resources of the verismo school of Mascagni and Giordano to poetic rather than realistic and melodramatic ends. It is an uneven work, not quite the equal of the Montemezzi score, but it profits from an uncommonly beautiful libretto by Gabriele d'Annunzio. In the more active pages of the drama the music tends to be somewhat over-loud and over-theatricalized. But the two love scenes between Paolo and Francesca are late-romantic Italian operatic music at its best, truly rivaling those of L'Amore dei Tre Re in their wealth of touching melodic ideas, sensitive reflections of the text, and exquisite orchestral color. For the sake of these scenes the opera might well be revived. It is superbly interpreted by Maria Caniglia (despite a voice that has lost much of its freshness), Giacinto Prandelli, and Carlo Tagliabue, and conducted with exceptional sympathy and understanding by Antonio Guarnieri, a newcomer to Cetra-Soria records. The album contains an English translation of the D'Annunzio text by Arthur Symons.

—C. S.

Ponselle, Caruso, and Others On Newly Released Treasury Records

Digging further into its immense library of old matrices, RCA Victor has assembled seven LP additions to its noteworthy series of re-releases called A Treasury of Immortal Performances. Rosa Ponselle, Enrico Caruso, and John McCormack are represented on discs devoted exclusively to their performances. Seven famous instrumentalists are brought back to memory in the record entitled Great Pianists of the Past Play Chopin. A variety of operatic celebrities—including Ponselle, Caruso, and McCormack—are included in such miscellanies as Aida of Yesterday, Stars of the Golden Age, and Famous Duets.

Miss Ponselle's sovereign voice and style are preserved in two arias from Spontini's La Vestale, two from Verdi's Otello (among her choicest achievements, although she never sang the role of Desdemona), Schubert's Ave Maria, and Bishop's Home, Sweet Home. Caruso in Opera and Song, like the preceding Caruso reissues, shows the early (Di quella pira, from Verdi's Il Trovatore), middle (O sovrano, o jùge, o père, from Massenet's Le Cid), and late (his last recording, Domine Deus, from Rossini's Messe Solennelle) phases of the tenor's voice; it includes a matchless version of Ah, si ben mio, from Il Trovatore; Testa adorata, from Leoncavallo's La Bohème, the opera in which Caruso made his first great success in Italy before coming to this country; and other items by Verdi, Puccini, Donaudy, Tosti, and Alvarez.

John McCormack in Opera and Song covers an exceptional range—from cautious and gentlemanly passages at Wagner (Traume, and the passage in which Tristan endeavors to explain himself to King Marke) to Marshall's I Hear You Calling Me, the Irish

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RECORDS

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song The Fairy Tree, and Adele Fideles. In between are the Berceuse from Godard's Jocelyn and arias from Donizetti's Lucia di Lammermoor and Donizetti's L'Elisir d'Amore. The level of choice, from the vocal and technical viewpoint, is unusually high in this particular record.

The fascinating collection of Aida fragments includes Beniamino Gigli's Celeste Aida; Elisabeth Rethberg's Ritoria Vincitori (sung in Italian, not in German as the label says); part of the temple scene, by Giovanni Martinelli and Ezio Pinza; Ponselle's O patria mia (not one of her most flawless records); Johanna Gadske and Pasquale Amato in the part of the Nile scene beginning Su, dunque, and Ponselle and Martinelli in the part beginning Pur ti reveggo; and Caruso and Louise Homer in the judgement-scene duet. The Famous Duets, which often suffer from the apparent difficulty of matching two voices shouting into the same horn, are the Brindisi, from Verdi's La Traviata, by Caruso and Alma Gluck; the love duet from Puccini's Madama Butterfly, by Caruso and Geraldine Farrar; parts of the closing scene of Lucia di Lammermoor, by Gigli and Pinza; Parigi o cara, from La Traviata, by McCormack and Lucrezia Bori; Son geloso del zeffiro, from Bellini's La Sonnambula, by Amelita Galli-Curci and Tito Schipa; the Barcarolle, from Offenbach's The Tales of Hoffmann, by Farrar and, of all people, Antonio Scotti; Ah, Matilde io t'amo e amore, from Rossini's William Tell, by Martinelli and Marcel Journet.

There are many memorable moments in the record called Stars of the Golden Age. Emmy Destinn's tremendous Suicidio, from Ponchielli's La Gioconda, is preserved for posterity, as are Scotti's authoritative delivery of Onore! Ladri! from Verdi's Falstaff, and Mattia Battistini's performance, with the bass Aristodemus Sillich, in a duet from Verdi's Ernani. Lucrezia Bori sings, exquisitely, Un bel di, from Madama Butterfly, an opera in which she appeared only once in this country, in a Metropolitan performance in Boston. Galli-Curci reminds us of the odd interpolations and rhythmic malpractices that were once permitted in Sempre libera, from La Traviata; but both here and in the Song of India, from Rimsky-Korsakoff's Sadko (a piece rightly belonging to a tenor) her voice is ravishing. There are also contributions by Titta Ruffo (Pari siamo, from Verdi's Rigoletto), Caruso (Addio, from Mascagni's Cavalleria Rusticana, and M'appari, from Plotow's Martha), Homer (Mon coeur s'ouvre à ta voix, from Saint-Saëns' Samson et Dalila), Nellie Melba (Voi che sapete, from Mozart's Le Nozze di Figaro, with an interpolated high note), and Luisa Tetravini (Veracini's Pastoral).

The piano record contains, in varying states of acoustical preservation, performances of Chopin by Vladimir de Pachmann, Moriz Rosenthal, Ignace Paderewski, Mischa Levitzki, Alfred Cortot, Serge Rachmaninoff, and Josef Lhevinne.

—C. S.

Vocal

BRITTEN: Ceremony of Carols; Te Deum in C major; Hymn to St. Cecilia. Washington Cathedral Choir; Chamber Chorus of Washington; Paul Callaway, conductor and organist; Richard Dirksen, associate choirmaster; Sylvia Meyer, harpist. (WCFM Records). Three works by the most prolific of present-day British composers, none very high-powered musically but all exceedingly well conceived for voices. The boys of the cathedral choir sing the Ceremony of Carols

with attractive simplicity, and the work of the adults in the other pieces is of high caliber.

—C. S.

RACHMANINOFF: Thirteen Songs, drawn from Op. 21, 26, and 34. Maria Kurenko, soprano; Vadim Gontzoff, baritone; Laurence Rosenthal, pianist. (Rachmaninoff Society). Maria Kurenko, for many years one of the world's most notable interpreters of Russian songs, here adds thirteen Rachmaninoff songs, mostly introspective and mournful in nature, to the set she recorded earlier for the Rachmaninoff Society. Many of the composer's finest inspirations appear in his songs, and they are gratefully free from the clichés, padding, and redundancies that characterize his instrumental music. Miss Kurenko sings these songs with wonderful penetration and emotional urgency, and her voice continues to sound wonderfully fresh and easy. In the ironic dialogue Two Partings, the soprano is assisted in a few phrases by her son, Vadim Gontzoff. Laurence Rosenthal's accompaniments are rich and sensitive.

Malko Conducts Danish Orchestra

Performances of five works by the Danish State Broadcasting Symphony, conducted by Nicolai Malko, are available on ten 78-rpm records issued by HMV. The works are Johan S. Svendsen's Carneval in Paris, Op. 9; the Overture to Carl Nielsen's opera Mascarade; Stravinsky's Second Suite; Dvorak's New World Symphony; and Tchaikovsky's Capriccio Italian. The recordings, technically good, offer excellent examples of Mr. Malko's musicianly and wonderfully controlled conducting, and the orchestra plays with clarity and sonority. The Svendsen composition is quite brilliant, beautifully orchestrated, and avoids clichés in spite of its conventional, romantic idiom. The Nielsen overture is an ebullient curtain-raiser, but is otherwise not very interesting. If the Stravinsky, Dvorak, and Tchaikovsky works had not been recorded so often, Mr. Malko's versions would definitely be worth reissuing in LP form.

—R. E.

Orchestral

BACH, J. S.: Concertos for Harpsichord and Orchestra No. 3, D major, and No. 4, A major. Kurt Rapp, harpsichordist and conductor; Vienna Chamber Orchestra. (Vanguard). The D major concerto is familiar to most listeners as the Violin Concerto in E major, from which Bach derived the version for harpsichord. The A major concerto is claimed to be an original composition for harpsichord and orchestra. In any case, both works sound effective as Mr. Rapp and the orchestra play them. The coordination is excellent. This recording was made under the auspices of the Bach Guild.

—R. S.

BERLIOZ: Suite from The Trojans at Carthage (Overture; Royal Hunt and Storm; Ballet Music; Trojan March). Lamoureux Orchestra, Jean Martinon, conductor. (M-G-M).

BERLIOZ: Symphonie Fantastique. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia). The steady improvement in Columbia's recording methods makes each Philadelphia Orchestra release richer and wider in range than the last. This is the finest yet, and Mr. Ormandy's interpretation of the symphony is one of the best.

—C. S.

BIZET: L'Arlésienne Suites No. 1 and No. 2. Danse Bohémienne, from La Jolie Fille de Perth. André

(Continued on page 46)

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RECORDS

(Continued from page 45)

Kostelanetz and his orchestra. (Columbia).

BRAHMS: Symphony No. 1. Berlin Philharmonic, Josef Keilberth conducting. (Capitol).

BRAHMS: Symphony No. 4, E minor. New York Philharmonic-Symphony, Bruno Walter conducting. (Columbia).

BRUCKNER: Symphony No. 1, C minor. Austrian State Symphony, Volkmar Andreae, conductor. (Masterseal). Mr. Andreae's competent treatment of the score makes this filling-out of the Bruckner library valuable; but the recording, in balance, texture, and clarity, is sub-standard.

—C. S.

CURTAIN TIME. Morton Gould at the piano and conducting his orchestra. (Columbia). Includes Mr. Gould's arrangements of eight songs from as many musical shows.

DEBUSSY: Iberia. Philadelphia Orchestra, Eugene Ormandy, conductor. La Mer. New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. (Columbia).

GLUCK: Overture to Alceste. German Philharmonic Orchestra of Prague, Josef Keilberth, conductor. Overture to Iphigenia in Aulis. Berlin Philharmonic, Hermann Abendroth, conductor. SPOHR: Overture to Faust; Overture to Jessonda. Symphony Orchestra of Radio Berlin, Gustav Goerlich, conductor. (Urania).

GRANDMA MOSES SUITE. From the score by Hugh Martin for the Falcon Films production of Grandma Moses, developed and orchestrated by Alec Wilder. Orchestra conducted by Daniel Saidenberg. (Columbia).

HARTMANN, KARL AMADEUS: Symphony No. 4, for strings. INR Symphony Orchestra of Brussels, Franz André conducting. (Capitol). Karl Amadeus Hartmann is practically unknown as a composer in the United States, although he is already 46 years old. This symphony makes one curious to hear more of his music. It is made up of three movements marked Lento assai—con passione, Allegro di molto risoluto, and Adagio appassionato. The work is closely woven, with the emphasis upon contrapuntal tension and development rather than upon harmonic factors. The harmonic idiom is freely dissonant but logical and consistent. Hartmann achieves a personal, highly emotional style in this music, but the actual material is rather commonplace and the development becomes mechanical in the middle movement. Nonetheless he proves himself a musical thinker with spontaneous creative energy. The performance is an interpretative achievement of a high order, for Mr. André conducts the work as if he had written it, with complete authority.

—R. S.

HAYDN: Symphony No. 94, G major (Surprise); Symphony No. 103, E flat major (Drum Roll). Royal Philharmonic, Sir Thomas Beecham, conductor. (Columbia).

HAYDN: Symphony in D major, No. 101. Munich Philharmonic, Georg Reinwald, conductor. (Mercury).

KORNGOLD: Much Ado About Nothing (Incidental Music to Shakespeare's Play); Improvisations on the Opera Kathrin; Largo, from Piano Sonata No. 2, C minor; Duet from The Dead City; The Princess and the Pea, and Fairy Tale's Epilogue, from Fairy Tales, Op. 3; Improvisations on the Operas The Dead City and Violanta; Passa-

caglia, from Piano Sonata No. 1, D minor. Erich Wolfgang Korngold, pianist; Hilde Zadek, soprano; Anton Dermota, tenor; Austrian State Symphony, Erich Wolfgang Korngold and Wilhelm Loibner conducting. (Masterseal).

MILHAUD: La Création du Monde. COPLAND: El Salón México. Columbia Symphony, Leonard Bernstein conducting. (Columbia). The score of Darius Milhaud's *ballet nègre*, La Création du Monde, was written in 1923, in the midst of the European jazz craze that brought such other pseudo-American pieces as Tansman's *Sonatine Transatlantique* and Krenek's *Jonny Spielt Auf* and, on this side of the water, upheld George Gershwin (in 1924) in his idea of treating jazz "seriously" in the Rhapsody in Blue. La Création du Monde has withstood the passing of nearly thirty years more hardly than most contemporaneous European jazz experiments. Today it is unmistakably a period piece, with its stylish syncopations and evocations of the melodic formulas of the blues, but the scoring for a chamber orchestra, including saxophones, remains piquant and interesting. Copland's memento of a Mexican dance hall, El Salón México, now twenty years old, has begun to spring at the seams rather more than the Milhaud score. Leonard Bernstein conducts both pieces expertly, with first-class players at his command.

—C. S.

MOUSSORGSKY: A Night on the Bald Mountain; Polonaise, from Boris Godunoff; Entr'acte and Persian Dances, from Khovanchina. Berlin Philharmonic, Leopold Ludwig, conductor. RIMSKY-KORSAKOFF: Ballet Music from The Snow Maiden. Symphony Orchestra of Radio Berlin, Leopold Ludwig, conductor. (Urania).

MOZART: Symphony, B flat major, K. 182; March, K. 248; Divertimento, F major, K. 247. Stuttgart Ton-Studio Orchestra, Gustav Lund, conductor. (Period).

MOZART: Sinfonia Concertante, E flat major, K. 364. Walter Barylli, violinist; Paul Doktor, violist; Orchestra of the Vienna State Opera, Felix Prohaska, conductor. (Westminster). A performance of great warmth and flawless proportion, in which the soloists agree perfectly in all matters of style.

—C. S.

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PROKOFIEFF: Suite from The Love for Three Oranges; Russian Overture. Berlin Philharmonic, Hans Steinkopf, conductor. (Urania).

RACHMANINOFF: Symphony No. 1, D minor. Stockholm Radio Symphony, Jacques Rachimilovich conducting. (Mercury).

RACHMANINOFF: Symphony No. 2. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia).

RIMSKY-KORSAKOFF: Suite from Le Coq d'Or. FRANCK: Le Chasseur Maudit. Royal Philharmonic, Sir Thomas Beecham, conductor. (Columbia).

ROSSINI (arranged by Benjamin Britten): *Matinées Musicales*; *Soirées Musicales*. Covent Garden Orchestra, Warwick Braithwaite, conductor. (M-G-M). Sportive Rossini transcriptions made by Britten in his salad days.

—C. S.

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EDUCATION in NEW YORK

The New York College of Music presented recitals by three of its faculty members recently. On Feb. 27 Arvid Kurtz, violinist and director of the College, played his own Concerto for Violin in a program given at Hunter College playhouse; on Feb. 20 Ruth Kisch-Arndt gave a song recital; and on Jan. 16 Adele Marcus gave a piano recital. Angela Weschler gave a demonstration of her piano teachers course in the college concert hall on Jan. 30. One of her pupils, Sondra Bianca, is currently concertizing and making recordings in Europe; another, Felice Takakjian, will give a Town Hall recital on April 5; and Peery and Barrett, duo-pianists, played a concert in Carnegie Recital Hall on March 4.

The Third Street Music School Settlement scholarship fund was the recipient of the proceeds of a benefit recital given by Genia Robinor, pianist, on Jan. 26.

The Westchester Conservatory of Music's new faculty members include Reginald Kell, clarinetist; Valentine Pavlovsky and Frances Mains, pianists; John Ware, trumpeter; and Ruth Anderson, flutist.

Winifred Cecil's pupil Frank Carroll, baritone, was a soloist in a performance of Handel's Messiah given by the Welch Chorale on Jan. 20.

Edwin Hughes's piano pupils have been active this season. Jeannine Romer was a soloist with the Atlanta Symphony, Godfrey Schroth with the Trenton Symphony, Jayne Winfield with the North Carolina Symphony, Josephine Caruso with the Yonkers Philharmonic, Alberta Childs with the Butler (Penna.) Symphony, Barbara Mugno with the Paterson, (N. J.) Philharmonic, and Dixon Thomas with the Town of Babylon Symphony. Some of these, as well as others, have also made recital appearances. Mr. Hughes's summer master class will be held in New York this year from July 7 to Aug. 16.

Hans J. Heinz's pupil Gladys Spector won the 1951 Blanche Thebom award; Alice Richmond has been given a contract to sing with the New York City Opera Company; Richard Cassily sang the title role in Britten's Albert Herring, when it was given in Baltimore recently, and in Hugo Weisgall's The Tenor, also in Baltimore; Arlene Carmen has been making short opera films in Los Angeles; and Evelyn Keller has signed a one-year contract to sing with the

opera company in Kiel, Germany. Mr. Heinz will again teach at his country home near Cooperstown, N. Y., this summer.

Ruth Shaffner's pupils are active as church soloists. Donald Townsend, tenor soloist of the First Congregational Church, Danbury, Conn., has also been engaged for oratorio appearances in New Milford, Conn., and Brewster, N. Y.; Ann MacLean, soprano, is soloist of the University Heights Presbyterian Church in New York. The Putnam County Choral Society, Carmel, N. Y., which is directed by Miss Shaffner, is performing Mendelssohn's Elijah on March 30. The performance will be repeated in Danbury, Conn.

Solon Alberti has been engaged by the University of Utah to teach a master class there from July 21 to Aug. 8. His pupil George Sawtelle, who has appeared on several radio and television programs, sang a recital in Lancaster, Penna., in January, and during the same month Jewel Johnson, coloratura soprano, gave a recital in Salt Lake City. Eight of Mr. Alberti's pupils sang a program entitled Highlights from the Operas, on Feb. 10, at the Brooklyn Academy of Music.

The Columbia University opera department is being directed during the spring term by the young conductor Everett Lee. He is replacing Willard Rhodes, who is on sabbatical leave.

Adelphi College's opera workshop gave performances, on Jan. 16 and 17, of La Traviata. The production was staged by Alfredo Valenti and conducted by Donald Comrie.

CHICAGO

The Chicago Musical College board of directors has appointed Edward Johnson, former general manager of the Metropolitan Opera Company, chancellor of the college. Rudolph Ganz, its president for 28 years, will continue to serve in that capacity. Hans Rosenwald, dean, director of the graduate school, and vice-president, has resigned from these administrative duties. After Aug. 31 he will devote all of his time to teaching and artistic activities.

The Northwestern University school of music sponsored a conference (Continued on page 48)



THE JOY IN SINGING

Winifred Cecil makes a comment to Luis Pichardo, bass-baritone, in her Town Hall series known as The Joy in Singing. Gibner King assists at the piano. The soprano will conduct the song workshop again next season

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CHICAGO

(Continued from page 47)

ence on church music at Lutkin Hall on Feb. 18 and 19. The conference program included an organ recital by Robert Noehren of the University of Michigan; lectures by him and Canon Edward N. West of the Cathedral of St. John the Divine, in New York; and a program of Bach cantatas given by the Northwestern University A Cappella Choir and Chamber Orchestra under the direction of George Howerton.

The De Paul University Symphony, conducted by Paul Stassevitch, gave, on March 7, the first Chicago performance of Vittorio Rieti's Sinfonia Tripartita No. 4. The program also included Strauss's Serenade in E flat major, Op. 7, for wind instruments.

The National Association of Teachers of Singing, Homer G. Mowe, president, held its seventh annual meeting in Chicago from Dec. 26 to 29. Among the topics discussed in forums were the early stages of vocal training, sacred song literature, and choral singing. Humperdinck's Hansel and Gretel was presented by the Kan-ark-oma Youth Opera Company. The cast was composed of high-school students from Kansas, Arkansas, and Oklahoma. Constance Eberhart was the musical and artistic director.

Barre Hill, teacher of singing at the American Conservatory of Music, will return to Interlochen, Mich., this summer for his sixth season as chairman of the voice and opera departments of the National Music Camp. Thirty opera performances will be given in the new theatre there.

Rhea Shelters, coach and accompanist who recently completed tours with Ann Ayars and Claramae Turner, appeared in Chicago as accompanist for Carol Smith in her Orchestra Hall concert and as the official pianist for the convention of the National Association of Teachers of Singing.

OTHER CENTERS

The University of Illinois' festival of contemporary arts, now in progress, includes eight music events: one combined orchestral and choral concert and one orchestral concert (both

conducted by Rafael Kubelik); four performances of an operatic double-bill incorporating Stravinsky's Mavra and Milhaud's The Poor Sailor; three chamber-music concerts; a lecture on contemporary music by Peggy Glanville-Hicks; and a panel discussion on contemporary music moderated by Miss Glanville-Hicks.

Wesleyan College, in Macon, Ga., sponsored a festival of contemporary arts from Feb. 19 to 22. Five concerts of modern music were given by the faculty and students of the music department.

Aspen Institute, in Aspen, Colo., which includes a summer school of music and a summer music festival, has been given the entire holdings of Mr. and Mrs. Walter P. Paepcke in the Aspen Company. This gift is an encouraging one in the institute's national campaign to raise \$1,750,000 for a building program and an additional \$1,000,000 for an endowment fund.

The Composers' Conference and Chamber Music Center, located until last year at Middlebury, Vt., will be in session at Bennington College, in Bennington, Vt., this year, from Aug. 14 through 27. The staff includes Alan Carter, director, and Otto Luening, Roger Goeb, Theodore Strongin, Maurice Wilk, Abram Loft, and Robert Bloom.

The Cumberland Forest Festival, devoted to the advancement of string instrument playing, will be held on the campus of the University of the South, Sewanee, Tenn., from June 23 to Aug. 23, under the direction of Roy Harris. Three schools—George Peabody College for Teachers, Pennsylvania College for Women, and the University of the South—sponsor the festival, in which academic credit can be earned through George Peabody College. The faculty will include Mr. Harris; his wife, Johana Harris, pianist; Josef Gingold, concertmaster of the Cleveland Symphony; Aldo Parisot, first cellist of the Pittsburgh Symphony; and the New Music String Quartet.

Colorado College, in Colorado Springs, Colo., has announced that its 1952 summer session and music festival will open on June 16 and continue until Aug. 6. The visiting faculty this year will include Willi Apel, musicologist; George Schick, associate conductor of the Chicago Symphony; Joseph Knitzer, violinist; Ferenc Molnar, first violin of the San Francisco Symphony; Georges Miquelle, first cellist of the Detroit Symphony; and Hanya Holm, dancer. The eight festi-

val concerts will include six chamber-music events and two orchestral programs.

The Berkley Summer Music School at Bridgton Academy, North Bridgton, Me., will open its six-week session for string players and pianists on July 14. The faculty includes Harold Berkley, William Khoury, Carolyn Kunicki, and Mary Lane, violinists; Dorothy Fidler, cellist; Marion Berkley and Ruth Hurwitz, pianists; and Margaret Anderson, teacher of theory. Two series of concerts will be given, one by the Berkley String Quartet, faculty members, and visiting artists; the other by students.

The Mary Washington College of the University of Virginia, in Fredericksburg, Va., will establish a summer school of music in its new \$1,150,000 Fine Arts Center, which is nearly completed. The school, which will be in session this year from June 16 to Aug. 8, will be headed by Edgar Schenkman, conductor of the Norfolk Symphony. The faculty will include Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra; Louise Rood, violinist and musicologist; Marcel Hubert, cellist, chamber-music coach, and teacher of musical interpretation; Alan Warner, contrabassist; Erno Balogh, pianist; and Hardin Van Deursen, baritone. The New York Woodwind Quintet will be at the school from July 7 to 18 to teach an intensive course for woodwind and brass players. From July 28 to Aug. 8, Elmer Nagy, director of the Central City (Colo.) Opera Festival assisted by Irene Kahn, will direct an opera workshop.

The New England Conservatory of Music, Harrison Keller, director, has announced that several special scholarships are available for qualified students of violin, viola, cello, oboe, bassoon, clarinet, or French Horn. The scholarships will cover the entire cost of the tuition in the major instrument. Requests for further information should be addressed before June 1, 1952, to the Dean, New England Conservatory of Music, Boston, Mass.

Kansas Wesleyan University, Salina, Kan., has fifteen partial scholarships available for next year. They are being offered to students of piano, organ, voice, stringed instruments, and wind instruments. Inquiries should be sent to Harry H. Huber, chairman of the division of fine arts, at the university.

The Settlement Music School, of Philadelphia, Penna., has announced the appointment of Arthur Cohn as its new director. Mr. Cohn, who filled the vacancy created by the retirement of Johan Grolle last July, was formerly head of the music department of the Free Library of Philadelphia, conductor of the professional training orchestra of the New School of Music, and head of the theory and composition department of the Granoff School of Music. He will continue as conductor of two orchestras—the Germantown Symphony and the Symphony Club Orchestra—and as assistant conductor of the Reading Symphony.

Princeton University has appointed Arthur Mendel professor of music. Mr. Mendel, a specialist in the music of J. S. Bach and conductor of the Cantata Singers of New York, edited, with Hans David, The Bach Reader, and is now working on a book devoted to a discussion of Bach's music in performance.

The Indiana University school of music engaged Sidney Foster as a visiting pianist at the beginning of the current semester.

The DePauw University school of



COMPOSERS AND CONDUCTORS

Five composers (standing, left to right)—Jan Meyerowitz, Otto Luening, Charles Mills, Gunther Schuller, and John Clark—who were represented in a WNYC American Music Festival program by the Manhattan School of Music orchestra, conducted by Harris Danziger and Hugh Ross (seated)

(Continued on page 49)

OTHER CENTERS

(Continued from page 48)

music in Greencastle, Ind., has added J. Clees McKray to its faculty as visiting professor of piano and music education for this semester. He is replacing Franz Bodfors, pianist, who is on a leave of absence. The opera workshop of the university is presenting two performances of La Bohème this month under the direction of Donald Pfost.

The Ithaca College school of fine arts, Ithaca, N. Y., gave four performances of an operatic double-bill—Menotti's The Telephone and Moore's The Devil and Daniel Webster—in December. Joseph Tague was the conductor, and Charles Randall was the stage director.

The Boston University college of music presented its opera workshop in two one-act operas on Feb. 20. Martin's Comedy on the Bridge and Puccini's The Cloak were given under the direction of Sarah Caldwell.

The Marshall School of Music and Drama opera guild, in Clarksburg, W. Va., gave La Traviata on Jan. 21 and 22 with the assistance of the Clarksburg Symphony under the direction of Eugene José Singer. Ruby Marshall Scott was the stage director.

The Los Angeles Conservatory of Music presented a performance of La Bohème in San Gabriel, Calif., on Jan. 19, under the auspices of the San Gabriel Philharmonic Artists Association. Armand Tokatyian, formerly a member of the Metropolitan and now a faculty member of the school, was Rodolfo. The production was staged by Lynn Ross and conducted by Herbert Weiskopf. On Feb. 9 the school gave Madame Butterfly at the Wilshire Ebell Theatre in Los Angeles.

The University of New Mexico opera workshop, in Albuquerque, presented four performances of The Marriage of Figaro, Jan. 11 to 15, with Kurt Frederick as musical director and Jane Snow as stage director.

The University of Redlands chapter of Pi Kappa Lambda sponsored, with Orchestris (the university's dance group), the first performance of Windham Legend, a new ballet with music by Lucile Marsh. The choreographer was Barbara Lyddane, director of dance at the university.

The State University of Iowa Symphony gave a concert on Jan. 23 with Dimitri Mitropoulos as piano soloist. Mr. Mitropoulos, who also appeared with the orchestra last year, took part in a performance of Respighi's Toccata, for piano and orchestra. The conductor was James Dixon, a student whose work the conductor of the New York Philharmonic-Symphony has been encouraging for several years.

The Cleveland Institute of Music presented Irving Bushman, baritone, in a faculty recital on March 5. The program included five Elizabethan lute songs, with guitar accompaniments played by James Hall; and songs by Hugo Wolf, Debussy, Ravel, Powell, Elwell, and Swanson.

The National Guild of Community Music Schools held its annual conference at the Neighborhood Music School, New Haven, Conn., Feb. 1 to 3. Howard Whittaker was elected president for a second term. Panel discussions topics included the stringed instrument situation, the role of class teaching in American musical development, and contemporary American music. Guest speakers included Frank Brieff, conductor of the New Haven Symphony; Max Aroff, director of the New School of

Music, in Philadelphia; Bela Urban, violinist; and Quincy Porter and Isadore Freed, composers.

Roland Hayes, who divides his time between teaching and concertizing, is teaching at his studio in Brookline, Mass., during the spring and summer months of 1952.

BOOKS

(Continued from page 43)

few passages to avoid misunderstanding. Beethoven was not an accomplished letter writer but his often hurried missives are wonderfully vivid. As Mr. Hamburger says, "they reproduce his mental processes so faithfully that the reader may experience a sensation of almost embarrassing intimacy." No student of Beethoven's music who has not read the letters and journals should fail to examine this new translation, and the general reader will find it more interesting than many a novel.

—R. S.

The Autobiography Of A Radio Personality

FAITH IS A SONG. By Jessica Dragonette. New York: David McKay, 1951. \$3.75.

Jessica Dragonette, who made her radio debut in November, 1926, one month after the National Broadcasting Company was organized, writes of her glamorous experiences as a radio singing star, and tells a lot along the way about the growth of the broadcasting industry. She feels that with radio "Perfect communication—the dream of the ages—has been fulfilled." In the development of "the fascinating [sung] commercials" (for which she claims partial credit), she sees "the beginnings of the folk songs of industry, as distinct a part of the American substratum as the Negro spiritual was in its time."

—A. H.

Other Books

BALLET. By Cecil Beaton. New York: Doubleday, 1951. \$3.50.

More than a hundred of Beaton's superb ballet photographs, along with a generous assortment of his line drawings, large and small, make this book a balletomane's delight. The pictures provide arresting glimpses of Russian, English, and American ballets, and of their stars, from the days of the Diaghileff Ballets Russes and the Camargo Society down to Illuminations, which Beaton designed for the New York City Ballet in 1950. Beaton's photographs, generally speaking, achieve fresh compositional values of their own without distorting or misrepresenting their subjects. The 84 pages of text accompanying the pictures are mere reminiscence and chitchat, sometimes perceptive, sometimes witty or malicious, but often merely insular and poorly informed.

—C. S.

THE CLASSIC BALLET: BASIC TECHNIQUE AND TERMINOLOGY. By Lincoln Kirstein and Muriel Stuart. Illustrations by Carlus Dyer. Preface by George Balanchine. New York: Knopf, 1952. \$6.

Beauty of format, accuracy of vocabulary and illustration, and a reliable historic and stylistic perspective mark this welcome, not to say invaluable, volume embodying the basic teachings of the School of American Ballet. George Balanchine's assertion, in the preface, that Muriel Stuart "has done more than anyone else to make the academic dance clear to students and amateurs" is borne out by the system and authority with which her text and the wonderfully precise drawings by Carlus Dyer—sketched, corrected, and resketched under the watchful eyes of Miss

Stuart and her experienced collaborators—set forth the fundamentals of classic dance. Wholly devoid of any attempt to interest the balletomane in terms of glamor, flatulent rhetoric, or hero- and heroine-worship, this completely unsensational book is by far the best in existence for those who really want to know the plain technical facts.

—C. S.

A PENNY FROM HEAVEN. By Max Winkler. New York: Appleton-Century-Crofts, Inc. 1951.

The intimate and friendly story of a Polish immigrant who became the head of the publishing firm of Belwin, Inc.

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Reprints

DEBUSSY. By Edward Lockspeiser.
FAURÉ. By Norman Suckling. New
York: Pellegrini and Cudahy, 1951.
\$2.50 each.

The Master Musicians series, edited by Eric Blom and printed in England, has been taken over for American distribution by Pellegrini and Cudahy, and the 23 useful handbooks that constitute it are gradually being made available again, sometimes (as with Lockspeiser's Debussy) without changes and sometimes (as with Suckling's Fauré) with certain revisions.

—C. S.

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TENOR INTO COWBOY

James Melton turns cowboy for one of the productions on the Ford Festival television program. Here the tenor is surrounded by cast members

MTNA

(Continued from page 9)

workshop presented Menotti's The Telephone. Fourteen singers, with violinist, cellist, clarinetist, and bassoonist performed a Brumel mass. Members of the Sigma Alpha Iota chapter presented premieres of choral works by Walter Hendl and Vincent Persichetti. The Madrigal Singers, directed by Robert Ottman; a brass ensemble directed by Leon Brown; and a string orchestra directed by George Morey also appeared.

Other college groups included the University of Texas String Quartet; the Baylor University A Cappella Choir, directed by Robert Hopkins; the Hardin-Simmons A Cappella Choir, directed by Euell Porter; the Texas College for Women Choir, directed by William E. Jones; and an instrumental quartet and a sextet from Texas Christian University.

Singers included a rich-voiced soprano, Barbara Stevenson, and her husband, George Stephens, baritone; William Lewis, tenor, of Texas Christian University, a NATS contestant, who substituted for the ailing William Hargrave; and a fifteen-year-old soprano of unusual promise and good training—Antoinette Williams, of Tyler, Texas, a pupil of Mrs. Robert Morton, of Dallas. She appeared on a program with Maurine F. Bailey's notable Harry T. Burleigh Choir, of Lincoln High School for Negroes, in Dallas, and Calvin Stephens, baritone.

TWO programs of contemporary string music offered works by Martinu, Lili Boulanger, Porter, Lopatnikoff, Creston, Cowell, Hindemith, Foss, Copland, Still, Milhaud, Burrill Phillips, Freed, Douglas Moore, Delio Joio, and Kodály. Playing them were Elizabeth Walker, Béla Urban, Robert Gerle, Charlotte Chambers, Paul Rolland, and Henri Temianka, violinists; Paul Doktor, violist; Gabriel Magyar, cellist; Aurora Underwood, Keith Wallingford, Virginia Urban, James Sykes, and Burrill Phillips, pianists. Notable were the performance of Phillips' Violin Sonata by Paul Rolland, with the composer at the piano, and of Moore's Down East Suite, dedicated to Henri Temianka and played by him. Mr. Temianka, first violinist of the Paganini String Quartet, also lectured on string instruction.

The choir of the Dallas First Methodist Church, directed by Glen Johnson, presented Horatio Parker's Hora Novissima on Sunday evening and invited convention delegates.

In addition to Mr. Temianka and Mr. Phillips, convention speakers included Ennis Davis, Carl Haverlin, and John Rosenfield. Mr. Rosenfield,

amusements editor of the Dallas Morning News, said at a school music session that he was less worried about the younger generation than about their parents, and suggested that the present adult generation probably will be the last to have grown up without musical training, since today's youth is being exposed extensively and systematically to good music in school and out. At the banquet, attended by more than 300 members of the MTNA and co-operating organizations, Mr. Rosenfield outlined the part music teachers have played in the development of Texas musical life. He also spoke to the press can play in helping a community to develop musically.

At a joint session of the MTNA and the ASTA, Carl Haverlin, president of Broadcast Music Incorporated, pointed out that concert music is more popular than is commonly supposed. For example, more money will be spent in 1952 on concert music than on baseball, he said, adding that there are at least seven commercial AM radio stations, including Dallas' KIXL and New York's WQXR that offer "good" music exclusively or almost so, and that there are 5,400 music clubs with a total of more than 500,000 active members.

There were panel discussions and papers and forums on music therapy, music in institutions of higher learning, audio-visual aids, American music, school music, piano, musicology, organ and choral music, psychology, strings, theory, etc.

THREE dozen music publishing firms and a few assorted schools and other institutions set up tables on the mezzanine of the Baker Hotel. Most of them showed books, pamphlets, and sheet music. Two—Sherl and Roth and William Lewis and Son, of Chicago—displayed violins. The Practical Drawing Company of Dallas and Music Symbols Company of Detroit, had on view visual aids to music education. A bulletin board of photographs and programs represented the Dallas Museum of Fine Arts student recital series, sponsored by the Museum League and the local Mu Phi Epsilon alumnae chapter. Moe Asch, son of Sholem Asch, had a table for Folkways Records and Service Corp., of New York, which issues folk-music records. The strange sounds issuing from the portable phonograph there, and the pictures of Mexico City campus life being shown at the nearby table set up by its music department head, Evelyn Mosier Foster, kept stopping traffic. David Guion autographed copies of his music, including his famous arrangement of Home on the Range, at the Dallas Whittle Music Company table one day.

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